IN THIS ISSUE: **ALEXANDER BORODIN, MUSICIAN-SCIENTIST....By T. Howard James**

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Photo by Ray Lee Jackson

GALLI-CAMPI

Coloratura Soprano

Soloist with General Motors Symphony Orchestra Over NBC Network, November 18

DR. ARTUR RODZINSKI,
conductor of the Cleveland Orchestra, which begins a series of broadcasts on November 12 over WEAF. The orchestra, under Dr. Rodzinski, will be heard at frequent intervals during the season.

BRAILOWSKY
and his three pet dogs in the pianist's villa at Lausanne.

DOROTHEE MANSKI,
Wagnerian soprano, with Lauritz Melchior in Vienna. Mme. Manski recently returned to America after fulfilling operatic engagements in Europe. She went at once to Cleveland, O., where she sings Brünnhilde on November 1, 3 and 5. While in Europe she did Isolde and Elsa with Melchior in Vienna, Bruno Walter conducting, and has been reëngaged for 1935. In Salzburg she interpreted Isolde. (Photo by Otto Skall, Vienna.)

PARTICIPANTS IN THE BERKSHIRE FESTIVAL OF CHAMBER MUSIC,
at Cummington, Mass. Left to right, Alfredo Casella, Alberto Poltronieri, Hugo Kortschak and Arturo Bonucci. The picture was taken at Mr. Kortschak's summer residence in Cummington. Mr. Kortschak was general director of this festival and of all previous ones in Pittsfield, Mass., through appointment by Mrs. Elizabeth Sprague Coolidge.

LEON BARZIN,
conductor of the National Orchestral Association, outside the Festspielhaus while on vacation in Salzburg. Mr. Barzin was commissioned by the French Government to conduct the first-desk men of the Vienna Philharmonic at a special concert in Salzburg.

IN THE AUSTRIAN TYROL.
Emanuel Feuermann, cellist (right), with Djane Lavoie-Herz, pianist, and Tristan Hearst, before he left for his first concert tour in the Orient, the United States and Canada.

EIDÉ NORÉNA
(centre), of the Metropolitan Opera, and Mr. and Mrs. E. Berry-Wall at Monte Carlo.

NATHAN MILSTEIN "IN ACTION".
An unconventional snapshot of the Russian violinist at tennis. Milstein returns to America in January for a three months' tour, his sixth consecutive season in this country. (Photo by Paul Bechert.)

CAROLYN M. CRAMP,
organist, is giving the second recital in a series at Clinton Avenue Congregational Church, Brooklyn, N. Y., on November 11. The third concert this season on November 26, of the School for Music Education, of which she is director, will consist largely of chamber music.

(See Inside Back Cover for Additional News Pictures)

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Cleveland Orchestra Triumphs In Staging of Die Walküre

First Performance of Operatic Series Brings Musically Impressive Hearing of Wagner Drama—Rodzinski Fêted as Conductor—Eminent Singers in Cast Win Acclaim

By ROSA H. WIDDER

CLEVELAND.—When the final curtain was brought down on Die Walküre torrents of applause broke loose, shouts and cheers filled Severance Hall from parquet to rafters, and Artur Rodzinski had added another outstanding triumph to his laurels. This first performance in a series of six important operatic works scheduled for presentation during the season marked another milestone in Cleveland's musical history, for not only were we privileged to hear Wagner's orchestral score in a detailed performance of perfection, but Rodzinski achieved the finest work from all the participating artists.

Paul Althouse, a traditional Siegmund of splendid voice and histrionically leaving nothing to be desired; Chase Baromeo in a fine delineation of Hunding, Friedrich Schorr as Wotan, thrilled their spellbound hearers. Dorothee Manski, who has not appeared in any such important rôle during the visits of the Metropolitan Opera to our city, was an opulent voiced and magnetic Brünnhilde of more than engaging stage presence; Edwina Eustis, young and comely, made an unsually sympathetic Fricka and Anne Roselle sang Sieglinde with commendable restraint.

ENSEMBLE WELL CO-ORDINATED

The eight *Walküren*, Helen Hayes, Vera Newstead Rowley, Alma Babb, Carabella Johnson, Marie Simmelink Kraft, Anne Aldrich, Jessica Freeman and Mardi Spanye Wolf, all recruited from Cleveland's own singing artists gave an astonishing performance; their voices were fresh and buoyant. Giacomo Spadoni, who trained the chorus, must be credited with a remarkable achievement. Wilhelm von Wymetal, Jr., borrowed from the Metropolitan, proved to be an expert *régisseur*, and Richard Rychtarik created stage settings of originality and devoid of conventionalism.

Above all these integral factors ruled the master hand of the conductor, Artur Rodzinski, who was fêted and recalled to the stage again and again, modestly sharing all aclaim with his orchestra and the artists.

FIRST-TIME HEARINGS

Although it is as yet only in its initial stages of seasonal offerings, the Cleveland Orchestra under the baton of its leader, Artur Rodzinski, has several notable achievements to its credit: first, a smoothness of execution, which, in former years, was reached somewhat later in the season; second, an imposing array of "first time in Cleveland" compositions, such as a Bach suite arranged by Gustav Mahler; Tapiola, a tone poem by Sibelius; the Schumann D minor symphony No. 4, and the Rachmaninoff tone poem op. 29, after Boecklin's Toteninsel.

With his unerring sense of musical values, his instinctive ability for building programs to reach emotional climaxes, Dr. Rodzinski chose for his second pair of concerts the Bach-Mahler suite, followed by the Beethoven "Emperor" concerto with Severin Eisenberger, first soloist of the season, at the piano. It was a rare treat to hear the concerto in the noble conception of this artist, who brought into play his pianistic virtues to recreate this monumental work in imposing beauty. In yielding to every mood and fancy of the soloist, Rodzinski succeeded in producing a sensitive orchestral background: perfect cooperation of two related musical minds made this concerto a rare experience. After the intermission we heard for the first time the Sibelius tone poem Tapiola. Debussy's Afternoon of a Faun and two Albeniz-Arbos numbers brought this evening to a sparkling close.

ROMANTICISM TO THE FORE

Another finely balanced program was presented at the third concert which was marked by early romanticism extending into modern impressionism. Mendelssohn's overture, nocturne and scherzo from the Midsummer Night's Dream music, performed with delicate effervescence, was the preamble to the Schumann fourth symphony, in which Rodzinski unfolded the beauty with which this work is replete. Rachmaninoff's imaginative score of the Island of the Dead was molded into forms of beauty from the somber atmosphere of morbidity to the culminating volume of sound anticipating the reminiscent coda. The performance of Ravel's Rhapsodie Espagnole delicately shaded in the prelude, languorous and mystical in the Malagueña, through the rhythms of the Habanera, was climaxed by the highly colored brilliance of the closing movement.

The Euclid Avenue Temple inaugurated its fine series of concerts auspiciously with a sold-out house to hear the singing actor, Victor Chenkin, who delighted his audience with his fine singing impersonations of a jester, a French Bourgeois, a chassidic Jew, and his interpretations of Caucasian, Ukrainian and Russian soldier songs. He was forced to add many encores.

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Gatti-Casazza Resigns as Metropolitan Head

As the Musical Courier went to press, it was announced that Giulio Gatti-Casazza had tendered his resignation as general manager of the Metropolitan Opera, to become effective at the end of this season. His successor has not been appointed.

Pesaro, Rossini's Birthplace, Celebrates Composer's Memory

Mussolini Includes Operatic Creator in Gallery of Heroes of the Marches Honored by Their Countrymen—William Tell and the Barber Conducted by Marinuzzi and Zandonai—Other Festivities

By RAYMOND HALL

PESARO.—In the flood of musical restorations and memorial functions of various sorts that has been sweeping over several European countries of late, Italy maintains a forefront position. The latest wave of this old lyric tide now brings us the Rossini commemoration, which Pesaro in particular has been celebrating with great pomp this fall.

Not that 1934 represents an anniversary of any special significance in the composer's career—a century ago at this time he was assuming the management of the Théâtre Italien—but it happens that Italy, on Mussolini's order, has been solemnizing with national festivities some of her most representative artists of the district of the Marches, and so, after the exaltations of Raphael, Bramante and Leopardi, copious Rossinian melodies and incense fumes in honor of the Pesarese Swan have been flung aloft these past few weeks, and in large part also broadcast over the Italian radio chains.

A VENERATED MUSICIAN

Although the chief cities of this Adriatic coastal region participated, the Rossini celebrations naturally centered in the composer's birthplace, with second preference to Ancona. Without coming to Pesaro, it is difficult to appreciate the veneration for Rossini cherished by his fellow-townsmen. It is a veritable cult, so much so that it is scarcely an exaggeration to say that Gioacchino is Pesaro's patron saint, just as Raphael may be called the *santo patrono* of Urbino, and Giacomo Leopardi the idol of Recanati. The composer's faith in his *dilettissimi Pesaresi* has been repaid a thousand fold.

Every one remembers, of course, the Liceo Musicale Rossini, founded through the composer's legacy as a bountiful tribute to his native city. For several decades now, in fact ever since the days of Mascagni's brief but stormy tenure at the turn of the century, an able Emilian composer-conductor, Amilcare Zanella, has been its director and guiding spirit. He is a high priest of the Rossinian altar. Many notable restorations and performances of the Swan's works (such as Cenerentola and the centenary of The Barber), and again today the present festival, owe a large debt to Zanella's unselfish zeal.

COMPOSER'S NATAL HOUSE A SHRINE

But in this mellow old seaside *signoria* of the Malatestas, the Liceo sanctuary is not the only tangible thing to keep alive and vivid the Swan's memory. Pesaro has postponed giving adequate housing to its art gallery and fine majolica collections, but it has neglected nothing for the glory of its most illustrious son. The little house where Gioacchino was born has been restored with loving care; it is called the *Tempietto*. A tablet over the first room reads: *"La divina arte della musica arrise in questa stanza alla nascita di Gioacchino Rossini."* (The divine art of music smiled, in this room, on the birth of Gioacchino Rossini.)

MEMENTOS SHOWN

Aside from its identification with the composer's birth and early years, this Little Temple is also well worthy of a visit for the interest of its mementos: the striking watercolor and drawings of Gustave Doré (including the death bed piece), oil paintings of Gioacchino and his parents, portraits and cartoons of the leading interpreters of his day (Pasta, Grisi, Tamburini), costume sketches of much value, opera bills and, above all, three cases of his manuscripts—still unpublished, incredible though it may seem. The collection has now been enriched with the donation, by Countess Chiaromonti-Bellenzoni, of an interesting autograph letter of

(*Continued on page* 22)

Boston Symphony Gives Act from Siegfried

Concert Hearing of Final Part of Ring Drama Enlists Prominent Singers in Effective Reading by Koussevitzky — Rachmaninoff, Frank Kneisel and Carolne Hudson-Alexander Among Week's Recitalists—Dr. Hugo Leichtentritt Lectures

By MOSES SMITH

BOSTON.—The event of the week, and what is likely to be one of the highlights of the Boston musical season, was the performance of the third act of Wagner's Siegfried by the Boston Symphony Orchestra, led by Serge Koussevitzky on November 2 and 3. The performances were, of course, in concert dress, but enlisted the required singers—Elsa Alsen as Brünnhilde, Marie Murray as Erda, Frederick Jagel as Siegfried, and Fred Patton as the Wanderer.

Last year the Boston orchestra's first essay with opera, an act of Die Walküre, was so successful that several similar programs have been listed for this season. The presentation of the Siegfried music was no less enthusiastically received. It was a source of the greatest delight to hear Wagner's music played by a magnificent orchestra. Dr. Koussevitzky's direction of the performance was notable for its extraordinary warmth, for the plasticity of the tempi, and for the richness resulting from discreet balancing of the instruments. Jagel was a superb Siegfried, in great voice from beginning to end, and an understanding, as well as intuitive, artist. Mme. Alsen's Brünnhilde had nobility and warmth as needed; her voice readily surmounted the instrumental sonorities. Miss Murray, a local singer, made a favorable impression in what must have been a Wagnerian début for her. Patton's performance had the virtues of accuracy and reliability, if it had the disadvantage of stodginess. The applause of the audiences, as has been indicated, was of the greatest warmth.

The Boston orchestra played another program under Koussevitzky on October 30, beginning a series of Tuesday afternoon concerts. This series, now a fixture, is being devoted this season to music by the three outstanding German Romantic composers—Schubert, Schumann and Brahms. Accordingly the program was devoted to ballet music from Schubert's Rosamunde, Schumann's fourth symphony and Brahms' second symphony. A large audience applauded freely the exhilarating performances.

(*Continued on page* 11)

Kleiber Restores Busoni Work In Berlin Philharmonic List

Tenth Anniversary of Composer's Death Marked by Hearing of His Turandot Suite—Cecilia Hansen Is Soloist—Wüllner, Pauer and Emmi Leisner among Recitalists—Furtwängler Leads Newly-staged Siegfried at State Opera

By HANS L. HENIOT

BERLIN.—Erich Kleiber's first Philharmonic concert paid tribute to the memory of Busoni, whose tenth anniversary fell on this day. The Turandot suite, composed in 1905, has all the glamor, color and orchestral virtuosity attributed solely to a later generation of composers. The biting rhythms and dissonances of the first two selections were admirably contrasted with the finely imaginative writing of the Nächtliche Wälzer with its haunting suggestion of the waltz-lilt. The finale, Verzweiflung und Ergebung, was given with a barbaric grandeur that under Kleiber mounted to a breath-taking climax. A lasting impression was left by this score, in which Busoni has made subtle use of every means at the disposal of the craftsman.

The soloist of the evening was Cecilia Hansen in Tschaikowsky's violin concerto, which gave her ample opoprtunity to reveal the loveliness of her tone and the flawless beauty of her finger work and bowing. A temperament of innate musicianship that made this familiar work glow with a wealth of color. Beethoven's seventh symphony closed the concert.

All of Kleiber's extraordinary gifts in the exercise of his powers over the Philharmonic were brought into full sway. The wealth of detail, the sonorous beauty of the strings, the lightness and deftness of the scherzo followed by the tumultuous *allegro con brio* brought the audience to its feet in enthusiastic appreciation of this superb interpretation.

Among recent recitalists, Emmi Leisner sang Schumann's Frauenliebe und Leben, giving to every song the utmost in expression, inflection and poetic content. Her penetrating insight into the range of feeling afforded by this cycle made the evening an experience that lingers in one's memory. Michael Raucheisen was a worthy support to her incomparable art.

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ALEXANDER BORODIN, MUSICIAN-SCIENTIST

By T. HOWARD JAMES

"One science only will one genius fit:
So vast is art, so narrow human wit,"

THUS did Pope phrase a law of normal human experience. But to this, as to all laws of human origin, exceptions must occur. A most interesting, and a most unusual, exception was Alexander Borodin. Through his short life he served his two masters, the muse and the most exacting of sciences, and he served them both well. Towards the end of his brilliant career he was able to say that he loved music and chemistry equally well.

Alexander Porphirievitch Borodin was born in St. Petersburg 100 years ago, November 12, 1834. He was the natural son of Prince Guedeanoff, a descendant of the Princess Imeretinsky; that is to say, of the last kings of Imeretie—Imeretie, the most beautiful of the ancient kingdoms of the Caucasus. These ancient kings vaunted themselves on their descent from King David and carried on their arms the harp and the crown symbolical of the great king of Israel.

At the time of his birth, Borodin's father was sixty-two and his mother twenty-five. From this strangely assorted pair he inherited his Oriental leaning as well as the delicate constitution which was to prove a handicap throughout his life. During his childhood he was cared for by his mother, who gave him his early training. Early in life, young Alexander showed a great love for music and learned to play the cello, piano and flute. But his love for science proved predominant and his father, although he always encouraged the boy's musical tastes, nevertheless decided that medicine was the profession his son should follow. Thus it was that Alexander was sent to school to study medicine. In due time he enrolled in the Medico-Surgical Academy of the University of St. Petersburg, where he studied chemistry under the severe but excellent tutorage of Ainin. Here, Borodin's passion for music caused no little concern among his professors, who felt that it would interfere with his career. In spite of their fears, however, he carried out his work with credit and in 1856 was appointed surgeon to an army hospital. Two years later he was awarded the degree of Doctor of Medicine.

Student Days at Heidelberg

During the period from 1859 to 1862, Borodin studied abroad at government expense. The major portion of this time was spent at Heidelberg under such eminent masters of chemistry as Bunsen, Kekule and Erlenmeyer. Among the Russian students at Heidelberg at the time was a youth of Borodin's age who was later destined to systematize inorganic chemistry under that great generalization known as the periodic law. Dmitri Mendeleeff became Borodin's fast friend and together they spent their vacations rambling over Europe. Mendeleeff gives in his diary an interesting account of one of these nomadic excursions: "We started with light baggage, one knapsack between the two of us; we wore blouses and tried to pass ourselves off as artists, which in Italy is always advantageous to the traveler's purse. . . . On our first trip we had an interesting adventure. Near Verona our carriage was visited by the Austrian police in search of an Italian prisoner who had made his escape. Borodin's Southern type attracted the attention of the police, who believed that in him they had found the man they were seeking. They ransacked our luggage from top to bottom and questioned us, but they soon became convinced that we were peaceable Russian students and thereupon left us alone. Scarcely had we passed the Austrian frontier and entered the state of Sardinia when our traveling companions began to make much of us, to embrace us, to cry 'Evviva' and to sing at the top of their voices. We then discovered that the prisoner was indeed among us. Thanks to the suspicions aroused by Borodin's physiognomy, he had escaped the clutches of Austria!"

During his stay in Heidelberg, Borodin met Catharine Protopopova, a talented amateur pianist who later became his wife. She early recognized the latent talents of this young Russian student, encouraged him and taught him. It was she who initiated him into the styles of Chopin and Schumann. As for Borodin, he promptly fell in love with the gentle Catharine. "In one of Borodin's letters to his wife written in later life," says Getman, "he recalls the days of their courtship at Heidelberg with a tenderness and passion suggestive of the letters of Robert Schumann to Clara Wieck."

Beginning of "The Five"

In 1862, Borodin returned to the Medico-Surgical Academy as professor of chemistry and took up the duties which he considered to be his life work. It was during this year also that Borodin made the acquaintance of Balakireff and was drawn into the little group of Russian Nationals (Balakireff, Cui and Moussorgsky) which with the later addition of Rimsky-Korsakoff, became the "Big Five" of Russian national music. It is little short of miraculous that this group of amateurs (Balakireff alone of the five was a musician by profession) should have had such a pronounced influence upon the music of a nation which, musically, was just beginning to find expression.

During the period from 1862 to 1867, Borodin found time to carry out, in addition to his regular duties at the Academy, experimental researches which led to five distinctive papers, and to compose his first symphony in E flat as well as several musical romances. The symphony was first performed by Balakireff before the Society of Russian Music on January 4, 1869, where it was well received. By 1876 he had completed his second symphony in B minor—a work probably superior to the first.

The work of "The Chemist from St. Petersburg" early attracted the attention of Liszt, who when they first met on the occasion of Borodin's visit to Weimar (1877) said to him: "Only two days ago I played your symphony to the Grand Duke, who was charmed with it. The first movement is perfect. Your andante is a masterpiece. The scherzo is enchanting."

Tragedy of His Death

Borodin's duties at the Academy steadily became heavier, and his health poorer. The end came with tragic suddenness on February 28, 1887. Just the day prior, he had written to his wife (who for many years had been forced to pass the winters in Moscow in order to escape the severe attacks of asthma occasioned by the moist climate of St. Petersburg): "Tomorrow we have a musical party here. It will be very grand—." The party took place. Borodin played excerpts from his unfinished third symphony, danced with boyish enthusiasm, and engaged in animated conversation with his guests. In the midst of the festivities, an ominous pallor suddenly overspread his countenance; he tottered and fell. Instantaneous death had resulted from aneurism.

He was laid at rest in the cemetery of Alexander Nyevsky Monastery, near the tombs of Tschaikowsky and Rubinstein. The beautiful memorial which marks his grave epitomizes the singular achievements of this singularly great man. It is well described by Getman, who writes: "A rather elaborately carved and slightly recessed granite shaft serves as the background for a finely sculptured bronze bust of Borodin. Directly behind the bust, selections from the composer's music are reproduced in exquisite mosaic. It is of interest to note the excerpts chosen by the artist; they are—the opening theme of the first symphony, the chorus of the Polovetzkian women from Prince Igor, the first bars of the third symphony and the first notes of the symphonic poem, Les Steppes. On the face of the pedestal upon which the bust rests there is a carved representation of a *kobza*, an instrument with which the Muscovite troubadors accompanied their folksongs. Borodin being very familiar with many of their native songs and having derived some of his best thematic material from this source, it is appropriate that this symbol of early Slavic music should be wrought into the design of the monument. An elaborate railing of iron surrounding the tomb carries at its centre a circular shield which bears around its circumference the empirical formulas of various chemical compounds isolated by Borodin."

ALEXANDER BORODIN,
the centenary of whose birth falls on November 12. From a photograph taken during the 'eighties.

Although Borodin had practically no formal training in musical theory, his inherent talent for writing music early became apparent. He had at the age of thirteen composed a concerto for flute and piano, a trio for two violins and cello upon a theme from Meyerbeer's opera, Robert the Devil, and a short time later, a scherzo in B flat for piano and a sextet for strings. None of these early efforts were published.

It was not until 1862 when he joined Balakireff's little circle that Borodin began to compose seriously. Apparently he realized his nationality and his talent almost simultaneously, for in his first great work, the symphony in E flat (completed in 1867) the national element is plainly discernible. In the romances composed during this period, of which Dissonance, The Sea, and My Song is Sad are particularly worthy of note, we already find that distinctive and curiously fascinating harmony which was to be employed so frequently by him in his later works.

Prince Igor, His Masterpiece

After the completion of his second symphony (1876), Borodin commenced the composition of the work by which he is probably best known, the opera Prince Igor. The subject matter of this opus was derived from the Epic of the Army of Igor, the most interesting of all medieval Russian legends, and a work comparable with the English tales of King Arthur. In it are chronicled the valiant deeds of an expedition of the Russian princes against the Polovetzki, a nomad people who had settled in Russian territory about the middle of the twelfth century. This epic furnished the composer with episodes so heroic, so picturesque as to occasion the employing of lively colors and the finding of happy contrasts, but above all, of communicating to his work a profound national character. The cheerful major coloring and general optimism of the opera form a delightful contrast to the pessimism and melancholy so prevalent in Russian music. "Borodin," says Cheshikhin, "is an admirable foil to Tschaikowsky."

Prince Igor was not finished during the life of its composer. It remained for two friends, Rimsky-Korsakoff and Glazounoff, to follow out Borodin's fully sketched intentions and complete the opera. It was first performed at St. Petersburg in 1890 where it received an ovation. The American première (New York, 1915) called forth a similar reception.

A contemporary criticism of Prince Igor, written by M. Pougin (published in Music, 1897) is of interest both for the estimate contained therein of Borodin's talent and for the indication it gives that the composer did not subscribe completely to the tenets of Balakireff's school. ". . . there is one thing which appertains to him (Borodin) exclusively; viz., the airs of the ballet with chorus, of which the harmony is curious, and the Oriental character so remarkable. These ballet airs are charmingly full of color and movement, with the rare originality of the ideas and the rhythm used. And what a striking and brilliant colored orchestration into which the composer has completed them! With tambourines to mark the time, the side drum, the big drum, the cymbals, and the *tambour de basque*. It is not necessary to say that all the world joins in the festival and orgy so delicious and soothing, because all that is employed has been done with exquisite taste and skill."

Borodin's departure from the ideas of his friends of the circle is quite definitely evidenced in a letter to Mme. Karmalina: "It is necessary to remark that in the dramatic point of view I have always been in disagreement with a large number. Recitative is neither in my nature nor in my character. . . . I am above all attracted by melody and *cantilena*." This is completely and clearly opposed to the doctrines of the Nationals as stated by their spokesman, Cesar Cui.

In the Steppes of Central Asia

One of Borodin's best loved works, and which amply illustrates the composer's passion for program music, is the symphonic poem, In the Steppes of Central Asia. Borodin himself gives us the program: "In the silence of the desert Steppes of Central Asia, we hear the first refrain of a peaceful Russian song. One hears also the melancholy sounds of the Orient. The tramp of horses and camels, the approaching caravan escorted by Russian soldiers, traveling the immense desert, continuing its long journey without ceasing, abandoning itself with confidence to the guardianship of the warlike forces. The caravan continually advances. The songs of the Russians and those of the natives mingle their harmony. Their refrains at length die away in the desert, and by and by they are quite lost in the distance."

At his death Borodin left unfinished in addition to Prince Igor, a third symphony in A minor. The last two movements of this work were finished by Glazounoff after the composer's death. Borodin had during his crowded and useful career, composed fifteen orchestral, operatic and chamber works (exclusive of his unpublished early efforts) and thirteen songs and romances.

Borodin's place in Russian music is without doubt an important one. Many of his contemporaries considered him the greatest of the "Big Five." Although posterity has placed Moussorgsky at the fore of this group, Borodin will ever remain a leading figure in the striking rise of Russian music. All in all, Pougin's estimation of Borodin's musicianship is a fair one. He writes in Music: "Without exaggerating his value, one might say he gives a personal tone which is above all characteristic of his country and of his race. As a musician he was a little complicated, a little tormented, a fascinating harmonist, subtle and given to audacity, who was not afraid (not enough afraid at times) of offending the ears of his hearers, a very capable contrapuntist and also an elegant writer for orchestra. What seems to be lacking in him is calmness in force and unity in conception, and above all a just sentiment of simplicity, which at times is necessary."

Although Borodin is today better known as the composer of Prince Igor and Dans les Steppes than as a scientist and a teacher, it was rather as the latter that he chose to consider himself. In one of his letters to his friend, Mme. Karmalina, he states clearly his stand on the subject of his "double profession":

"As a composer seeking to be unknown, I am ashamed to avow my musical activity. This will be comprehended. For the others, it is the principal occupation of their lives, the end of their lives. For me it is recreation, pastime, which distracts my attention from the activities of my professorship. Cui is by no means an example for me. I love my profession and my science. I love the academy and my pupils. My teaching presents a practical character and involves on my part a great deal of time. I have to spend

(*Continued on page* 19)

IN NEXT WEEK'S ISSUE

LEST WE FORGET ANTON RUBINSTEIN

By MAURICE ARONSON

Baldini Resigns Direction of Concerts For New York Public Welfare Division

Former Director Charges That "Radical Agitators" Interfered with the Operation and Efficiency of Musical Units He Created—Commissioner Hodson Alleges Discriminations in Employment and Dismissals

Charges that the activities of radical agitators among the musicians employed in New York City relief projects so undermined discipline that he was compelled to resign his post were made last week by Gino A. Baldini, former director of the concert division of the public works unit under the auspices of the Department of Public Welfare.

Mr. Baldini, formerly assistant manager of the New York Symphony Orchestra, organized the concert division in May, 1933, when the program was under the auspices of the State Board of Education.

"Beginning in an office loaned for the purpose in the State Building, and working from nine to one o'clock each day, and with one stenographer," Mr. Baldini said, "I gave auditions and created personally the large number of musical units which in time gave 150 concerts a week. Of the $18,000,000 available each month for the entire relief program of New York City, the small sum allotted to music was sufficient to pay each man fifteen dollars a week. This sum was in time increased to twenty-four dollars a week. There was no money for music or for transportation of the players. With such handicaps I organized two symphonic orchestras, including the New York Civic Orchestra, which has given notable concert series in museums and elsewhere under eminent guest conductors; a little symphony orchestra , one salon and one concert orchestra, five brass bands, four string quartets, three trios and as many dance orchestras. Innumerable programs were given by vocal and instrumental recitalists.

Organized Widespread Activities

"We presented sometimes 150 programs a week, at tax exempt institutions such as libraries, hospitals, welfare homes, prisons, and in the summer in the city parks. The work progressed unhampered until last January, when the program was taken over by the Department of Public Welfare of New York City. Then political influences began to interfere with my efforts. My program stressed the educational side, the promotion of music appreciation among the masses, in an effort to create a larger concert audience for musical events in general. I also aimed to rehabilitate the musicians by getting them into professional jobs and thus making room on the relief rolls for other performers, of which there are thousands on the waiting list. I personally secured jobs for over 800 players, including posts in symphony orchestras in other cities.

"The undermining of discipline," according to Mr. Baldini, "began when a group of radicals tried to take the direction of these units into their own hands. An incident occurred last May, when one of the groups was playing at the East Side Continuation School and a member of the ensemble refused to salute the flag with the students and the other players. There were protests from patriotic organizations. The incident cast disrepute on the work of the division. Further protests ensued when I was obliged by seasonal change of program to liquidate the New York Salon Orchestra, retaining however all the brass and wind players, after three weeks' notice. It contained a number of men who exercised a subversive influence in the group. The players carried a protest to Grace Gosselin, deputy director of the works division of the Department of Public Welfare, who reinstated the men. This action destroyed my prestige as director of musical activities. Other breaches of discipline occurred when a player himself ordered several band units to appear at a political demonstration at City Hall, which I fortunately was able to countermand.

Audition Committees Cause Strife

"The leaders in this movement then persuaded Miss Gosselin to authorize the formation of committees in the various musical groups who were allowed to appoint the conductors, concertmasters, and even to hold auditions for new players. They also interfered with the managerial details of the units. These auditions committees were, in my opinion, not qualified to pass on the work of musicians, many of whom were much more competent than themselves. They also destroyed the musical quality of the organizations by placing inferior players in important posts. The result of this was to make my position intolerable. I tendered my resignation last April and again in August, but it was not accepted. Finally in October I submitted by resignation in writing to Commissioner W. J. Hodson, head of the Department of Public Welfare, at the same time refuting charges that had been made against me by Miss Gosselin and others."

Miss Gosselin, through Commissioner Hodson, stated that Mr. Baldini was unwilling to coöperate with his immediate superiors, that he repeatedly failed to follow instructions and that on one occasion he assigned a fifty-two piece orchestra to play at Battery Park in the evening for roller skating. Mr. Baldini denied these charges and stated that a weekly concert at Battery Park had been requested by Mr. Mulholland of the Park Department and that the ensemble was only one of thirty men, but they were augmented by the players dismissed from the New York Salon Orchestra.

Discrimination in Employment Charged

Commissioner Hodson in a statement to the press said: "A great number of complaints were received at Miss Gosselin's office and in other offices of the city administration concerning the conduct of the orchestra department. There have been repeated charges that favoritism was being shown in the selection of musicians and discrimination in the dismissal of others. In one instance a large number of musicians was dismissed, and after a personal investigation Miss Gosselin came to the conclusion that these dismissals had been made unfairly and unwisely. Consequently, twenty-four musicians who in Miss Gosselin's judgment should never have been dismissed were reinstated."

Mr. Baldini, in a letter to Mr. Hodson, said that "the best and most able musicians were chosen from those registered at the office as unemployed and if duly passed upon as to their eligibility by the Home Relief Bureau, they were then and then only assigned to their respective musical unit." As for the dismissal of the New York Salon Orchestra's twenty-four men, "its liquidation was rendered imperative by the termination of the winter program and the beginning of the summer outdoor activities," when bands, rather than orchestras, were in demand. K.

Recitals of Major Interest Draw Large Audiences in Los Angeles

Kreisler and Onegin Are Magnets for Public Admiration in Southern California Appearances—Chamber Music and Ballet Programs Add Savor to Early Winter Fare

Los Angeles.—A second concert of Fritz Kreisler reminded concert-goers that the music season is in full swing. It was a full swing affair in every respect. Manager Behymer had to turn away a considerable number of persons.

Vocally the season was inaugurated by Sigrid Onegin who opened also the Merle Armitage course at the Philharmonic Auditorium. Once more a capacity audience was present and once more interpretations of superior calibre were enjoyed. As a singing artist the Swedish contralto likewise displayed those virtues which allot her a place of her own. Programmatically too, the list was typical of this greatly admired visitor. Three seldom heard Balladen by Karl Loewe commenced the recital. Onegin excels in such folk-like songs, suggesting vivid atmosphere and vital narrative, as these romantic-fantastic miniature song dramas unfold. Yet she never commits the error of waxing operatic. Schubert also is her own province. Lighter moods, always artistic, were created in a group of folk-songs, and an aria from Verdi's Macbeth combined impressive pathos with brilliance of florid style. Herman Reutter proved an excellent accompanist and scored also in a group of Brahms solos.

New String Quartet Bows

Chamber music received new impetus when the Abas String Quartet played a "preview" concert—to borrow a Hollywood term—at the Altadena home of Dr. Paul Brinton. This new group consists of Nathan Abas, first violinist, formerly of New York City and a disciple of Franz Kneisel. Theodore Norman is second violin, Abraham Weiss, viola, and Fritz Gaillard, cello. The program offered the D major Haydn, op. 76, No. 5, the Malipiero Rispetti e Strambotti and the Beethoven quartet op. 18, No. 2 in G major. Although the quartet was organized but recently, practice plus individual equipment have already resulted in good ensemble work. The new group evinces winning virility while never lacking in delicacy of musicianship and sensitive as well as consistent treatment of lyric episodes. Mr. Abas has announced a series of three Tuesday programs at the Friday Morning Clubhouse for December 4, January 22 and March 4.

Fête à Robinson Ballet Staged

Sergei Oukrainsky, ballet master, won enthusiastic approval as a choreographer and teacher as well as a solo dancer of compelling technic and grace. He staged the Fête à Robinson at the Philharmonic Auditorium, using the music of Grovlez. Unfortunately the orchestra, under Nicolai Bolin, proved inadequate for the dancers. Nevertheless there was much approval for such soloists as Edris Milar, Robert Bell, Allen Cooke, J. Roy Busclark and Netha Blaire.

One of the most representative audiences of Los Angeles literally crowded the spacious Blue Ballroom of the Biltmore Hotel when Thilo Becker presented his student, Madelaine Forthman, in a taxing and appealingly played program of Bach, Leo, Scarlatti, Schumann (Symphonic Etudes), Chopin and Debussy. She manifested those tonal and digital qualities, as well as the general poetic-musical approach, which have long characterized the teaching results of Mr. Becker.

Raymond Paige has been appointed conductor for Standard Oil Company's symphony hour. Although a CBS chain conductor, arrangements have been made whereby he can direct this NBC feature. There is talk of Mr. Paige being groomed for an important radio baton post in New York City.

Metropolitan Orchestra Heard in Bowl

Leonard Walker conducted the first Sunday afternoon outdoor concert of the Metropolitan Symphony Orchestra at the Bowl. The program included Coleridge-Taylor's Bamboula Suite, works by Bizet, Saint-Saëns, Berlioz, and two movements of the New World Symphony. Sufficient support forthcoming, a regular weekly series will be played. Two additional concerts have been announced for the present.

Mrs. Philip Zoebelin, vice-president of Pro-Musica, gave a reception for Arnold Schönberg.

Inventory was filed in court for the estate of W. A. Clark, Jr., for fifteen years sole supporter of the Los Angeles Philharmonic Orchestra. Besides a $500,000 bequest to the son of his housekeeper, Mr. Clark left a number of other legacies, the largest of which, $250,000, went to Mrs. Caroline E. Smith, former Philharmonic Orchestra manager. B. D. U.

Coolidge Medal for Chamber Music Awarded to Alfredo Casella

The Elizabeth Sprague Coolidge Medal—"For eminent services to chamber music"—went this year to Alfredo Casella, who thus becomes the third recipient of the medal, conferred in 1932 on Walter Willson Cobbett and in 1933 on Adolfo Betti. The award was incidental to the Founder's Day Concert, presented under the auspices of the Elizabeth Sprague Coolidge Foundation on October 30 in the auditorium of the Library of Congress. Mrs. Coolidge personally made the presentation to Mr. Casella, who took part in the program.

Kindler Opens Washington Orchestral Season

Conductor of National Symphony Applauded for Readings of Cherubini, Dvorak, Ravel and Berlioz Works—Washington College of Music Has Faculty Recital

Washington, D. C.—On October 20 Hans Kindler and the National Symphony Orchestra made their initial appearance of the season before a record audience that filled Constitution Hall. Dr. Kindler was greeted with prolonged applause and when the concert ended was called back six times. It was an auspicious inauguration.

The program opened with the overture from Les Abencerages (Cherubini), followed by the symphony No. 5 in E minor (Dvorak). After the intermission, the suite Ma Mere l'Oye (Ravel) was played for the first time in Washington and the concert was concluded with the Rakoczy March from The Damnation of Faust (Berlioz). The orchestra was in admirable form, yielding a resilient, multi-colored tone and breadth of dynamic effects to their conductor's behests. Dr. Kindler's baton is possessed of a kind of necromancy, and the orchestra players fell readily under his beneficent spell. Particular mention might be made of the splendid string section, also the fact that Frank Gittelson has been retained as concertmaster.

College Musical Event

The faculty recital at the Washington College of Music on October 27 included the local pianist Robert Ruckman, a pupil of Edwin Hughes.

The well-balanced program, including the organ prelude and fugue in D major (Bach-Busoni), Etudes symphoniques, (Schumann), sonata in B flat Minor (Chopin), L'isle joyeuse (Debussy), Au Clair de la Lune (Walter H. Nash), two studies, op. 38 (Goossens), rhapsody, op. 11, No. 3 (Dohnányi) and capriccio in F minor (Dohnányi), thoroughly conveyed Mr. Ruckman's artistry from the standpoint of interpretation and technic. Among the many outstanding musicians in the audience, was Edwin Hughes of New York. G. S.

Philadelphia Orchestra Board Confirms Judson's Resignation

Philadelphia.—The board of directors of the Philadelphia Orchestra Association announce with keen regret the decision of Arthur Judson not to renew his contract as manager of the association when it expires on June 1, 1935. Mr. Judson is to continue as a member of the board. The announcement confirmed rumors that have been current for several weeks. Mr. Judson is the manager of the Philharmonic-Symphony Society of New York and is president of the Columbia Concerts Corporation.

Sevitzky to Lead Peoples Symphony in Second Concert

Fabien Sevitzky, now in his second season as conductor of the Peoples Symphony of Boston, presents that organization in their second concert of 1934-35 at Jordan Hall on November 11. An American work has been included on each of this orchestra's concerts since Mr. Sevitzky took over the baton, and the one to be featured tomorrow is Edwin J. Stringham's symphony in B flat minor, which was written in Rome while the composer was studying with Respighi. Other numbers programmed by Mr. Sevitzky for this occasion are Weber's Oberon overture, Brahms' variations on a theme of Haydn, and the Liszt concerto in E flat, with Paul Bregor, Boston pianist, as soloist.

MacDowell Club Awards Made in Young Artists' Contests

The final auditions for the MacDowell Club young artist's contest have been completed. The jury, consisting of Carl Friedberg, Felix Salmond, Arthur Jones and Francis MacMillen for the instrumentalists, and Jeannette Vreeland, Edgar Schofield, Frederic Warren and Justin Williams for the vocalists, have selected the following young artists for presentation in recital at the MacDowell Club of New York City this season: Joseph Levine, pianist; Milban Trio (Frederick Buldrini, violin, Mildred Sanders, cello, Milton Kaye, piano); Helen Van Loon, soprano.. These artists were chosen from thirty-seven candidates. Dates for their appearances will be announced shortly.

Richmond Boasts Symphony Orchestra Successfully Founded in Depression

Third Year of Organization Under Baton of Wheeler Beckett Auspiciously Launched—Democratic System of Support Obtains, with 180 Patrons Each Paying $100

"Richmond, Va.," said Wheeler Beckett, conductor of the Richmond Symphony Orchestra, "enjoys the distinction of having established a successful orchestra during the depression.

"The Richmond Symphony is now entering its third season, on a firm artistic and financial basis secured by the widespread backing of the community.

"An all-professional orchestra of seventy-five first-rank musicians—the largest orchestra in the South—the Richmond Symphony Orchestra attracts audiences of from 2,400 to 3,000 in the municipal Mosque Auditorium, the use of which is given by the city as its contribution to the civic enterprise. The essential guarantee fund which forms the nucleus of the orchestra's financing is not precariously supplied by one or two wealthy patrons, but is democratically subscribed by 180 contributing members who give $100 each for the season.

Growth of Orchestra Marked

"The officers and directors of the Richmond Symphony include cultural, social and business leaders in the community, among them being John Stewart Bryan, new president of the College of William and Mary and publisher of the Richmond News-Leader; Blythe W. Branch, retired financier and patron of the arts; J. G. Holtzclaw, president of the Virginia-Carolina Power Company and other big utilities; W. T. Sanger, president of the Medical College of Virginia, and others."

Mr. Beckett, who for ten years had been conducting in California—the San Francisco Symphony Orchestra and other organizations were heard under his baton—and had returned from a series of guest appearances with the Berlin Philharmonic, the Vienna Philharmonic, the Vienna Symphony and the Straram Orchestra in Paris, came to Richmond on a visit in 1931.

"I was impressed," he says, "by the fact that Richmond did not have its own symphony orchestra. The existence of the fine auditorium, and of a cultivated public with musical traditions, coupled with the encouragement of many leading citizens, gave impetus to the idea of creating such an organization."

Several months later a mass meeting was held, a campaign was begun, and the orchestra came into existence.

The first season, nine concerts were given in Richmond. The second year, there were ten concerts in Richmond and three elsewhere in the state. This season nineteen concerts are scheduled, with the possibility that more may be given, as additional cities are asking for performances. Outside of Richmond, the orchestra will play at the University of Virginia, College of William and Mary, Norfolk, Lynchburg and Newport News.

Country Needs More Ensembles

"What Richmond has done, other cities can do," Mr. Beckett declared. "This country is orchestra-poor. There is no reason why only the larger cities should have their symphonies. We have the musicians, fine ones, starving for work; we have the public, starving for music. If every city had its own orchestra, offering programs and performances of high standard, this tragic unemployment would be a thing of the past and the lives of the people would be enriched by an experience that they need and crave."

The Richmond Symphony opened its 1934 season on November 5 at the Mosque Auditorium. Kathryn Meisle, contralto of the Metropolitan Opera, was the soloist, singing arias from Samson et Dalila and Carmen. The program also included Beethoven's seventh symphony, the Weber-Weingartner Invitation to the Dance (Mr. Beckett was a pupil of Felix Weingartner), and Mr. Beckett's transcription of Bach's toccata and fugue in D minor. B.

New Musical Series Added to List of Attractions Arranged in New Orleans

Philharmonic Society Plans Mid-winter Festival Including Orchestra, Choral, Chamber and Recital Events—Clubs and School Programs

New Orleans, La.—Rumors, which each day are taking form in printed announcements, seem to predict that one of the most active musical seasons New Orleans has had for several years is upon us. Local musicians, who have borne with lengthy gratitude a single concert series, sponsored by the Philharmonic Society, are to be rewarded by the introduction of a new Philharmonic Scholarship series, and by the impresario work of Benedict Gruneward, who has planned to present the Monte Carlo Ballet Russe, John Charles Thomas, Richard Crooks, Ruth Slenczynski, and the San Carlo Opera Company.

The Philharmonic Society this year inaugurates a mid-winter Music Festival including three Minneapolis Symphony Orchestra programs and a concert by Harold Bauer, at intervals before and after which will be presented the Vienna Boys Choir, Grete Stueckefold, Tito Schipa, Ruggiero Ricci, Nathan Milstein, the Gordon String Quartet, and Dalies Frantz.

Music Club Schedule

Stimulated into renewed vigor, local enterprises too are rapidly involving the whole musical community. Important among these is the New Orleans Music Club, which auspiciously launched upon its third season with an introductory lecture on American Music by Virginia Westbrook, assisted in illustrations by Ida Barnett and Mabel Hobson, sopranos. Mrs. Westbrook's interesting prospectus prepared the way for a series of monthly Study Hour Lectures which will discuss the various phases of the history of American music. The first concert of the club presented a miscellaneous program of J. D. Milliken, pianist, Harby Kreeger, violinist, James Wilson, baritone, Virginia Westbrook, Mary V. Molony and Cora Sadler, accompanists. Coming concerts will present nationalistic programs. This series is under the directorship of Mary V. Molony, and the Study Hours are under the guidance of Guy Bernard, chairman. Mrs. J. A. Bumstead is president of the club.

Edwine Behre, pianist, during a visit to her parents here, gave several recitals. One of these was given for the 150 tenement children in Kingsley House.

Schools Active

The New Orleans Music Teachers' Association, under the presidency of Guy Bernard, is planning an active winter, as are the two music schools with their weekly recitals, and operetta and orchestra rehearsals. The Loyola College of Music press bulletin announces the coming student performance of The Bohemian Girl, and an affiliation with the Bach Society and the Treble Clef Club. Among the instructive plans of the former club is a detailed study of the Bach preludes and fugues. The Newcomb School of Music has added to musical circles with the appointment of Maynard Klein as instructor of solfeggio and public school music. Mr. Klein comes here from the University of Michigan.

Still further attractive rumors, which are taking concrete form, concern the performances of Norma and Faust by a local group, and also that New Orleans is providing the workshop as well as the atmospheric locale for the writing of an American opera by Jacques Wolfe and Roark Bradford. The opera is being based on John Henry, one of Bradford's latest books, which deals with the adventures of a Mississippi River roustabout. O. M. L.

Martinelli Opens Course in Oklahoma City

Oklahoma City, Okla.—Martinelli opened the Artists Series at the Shrine on October 29 with a brilliant song recital, bringing the audience to a high pitch of enthusiasm with his dramatic singing.

Martinelli was in fine voice and genial mood and won his listeners from the moment he stepped onto the stage. Closing the program with the Vesti la giubba as an encore, the applause was so great that he was recalled many times. Willard MacGregor gave splendid support at the piano and played the Brahms rhapsody and Chopin scherzo as solos, proving that he is a brilliant concert artist.

The growing patronage to the subscription series shows that Oklahoma City and the surrounding territory furnish a cultured and sophisticated audience and that next season capacity will be sold on subscription.

Kreisler's appearance here is on November 14.

Alberto Salvi, harpist, opened the season for the Ladies' Music Club with a brilliant concert on October 17 at the Country Club.

John C. Wilcox, eminent pedagogue, opens his vocal clinic at the Shrine on November 5 for a five weeks' session. F. P. H.

Barrère-Salzedo-Britt to Appear in Beethoven Association Concert

Georges Barrère, flutist, Carlos Salzedo, harpist, and Horace Britt, cellist, who for the past two seasons have associated themselves for the presentation of works written for their unusual combination, will contribute to the opening concert of the Beethoven Association in Town Hall, New York, on November 19. The works selected are a Sonata for three players by Antonio Lotti (1667-1740); a trio (1933) by Boris Koutzen especially written for and dedicated to Barrère-Salzedo-Britt; and a Sonata di Camera by Gabriel Pierné. The Pierné sonata is to be heard in New York for the first time.

Detroit Pro-Musica Has Attractive Prospectus

Gabrilowitsch Launches Season of Symphony Orchestra with Novelties—Jeritza Sings Elsa with San Carlo Opera in Local Engagement

Detroit, Mich.—The Detroit chapter of Pro Musica, a non-profit organization whose membership is open to the public, has already signed up more than 100 members and is planning an interesting program for its usual three concerts during the winter in the small auditorium of the Detroit Institute of Arts. The attractions scheduled are Emmy Heim, Viennese soprano, for whom many of the modern composers have written songs; the Paris Instrumental Quintet, which includes flute, harp, violin, viola and cello and for whom Milhaud, Honegger and Malipiero have written special compositions; and Filip Lazar, Bohemian-French pianist and composer, who comes to America for the first time this year to play with the Boston Symphony Orchestra in Boston and in New York. Charles Frederick Morse is again president.

Georges Miquelle, first solo cellist of the Detroit Symphony Orchestra and a student of the music of France, is giving a series of radio recitals over Station WWJ, Detroit.

Novelties by Symphony Orchestra

Detroiters welcomed the Detroit Symphony Orchestra on November 1, with Ossip Gabrilowitsch directing, a report to be made later in the Musical Courier. Three first performances distinguished the program for the opening concert of the 1934-35 season in Orchestra Hall: Respighi's transcription of the Bach prelude and fugue in D major; A Night Piece by Arthur Foote and Fête-Dieu a Seville by Albéniz. The symphony chosen for the inaugural occasion was the Brahms second in D major. John Wummer, first flutist of the orchestra, was featured as soloist and heard in the Foote composition and in Victor Kolar's Bagatelle. Albéniz' Triana from the suite Iberia orchestrated by Fernandez Arbos, and Wagner's Ride of the Vaylkyrie concluded the program.

Concert for Young People

The first in the series of five concerts for young people given by the Detroit Symphony, Victor Kolar conducting and Edith Rhetts Tilton providing the explanatory talk, took place in Orchestra Hall on November 3. The first concert featured the string family, and a tiny pocket violin, a Pochette, loaned from the collection of Henry Ford was used to demonstrate some of the changes that have taken place in the string group which was made in 1740 and used by dancing masters of the period. It was played by Ilya Schkolnik, concertmaster of the orchestra. Following Mrs. Tilton's talk on the instruments, Mr. Kolar conducted Grieg's The Last Spring, David's The Rain, Gillet's In the Mill and Babillage, and two movements from Tschaikowsky's fourth symphony. The overture to the opera Mignon by Thomas opened the concert.

On November 8 Bronislaw Hubermann was soloist with the orchestra and on November 22 Harold Bauer will come. On November 29 Tristan and Isolde will be performed by the Detroit Civic Opera in conjunction with the orchestra. Further soloists will be: December 13, Raya Garbousova; December 20, Hulda Lashanska; January 3, Yehudi Menuhin; January 10, Myra Hess; January 24, Choir Concert; January 31, Lotte Lehmann; February 14, Artur Schnabel; February 21, The Secret of Suzanne; March 7, Albert Spalding; March 14, Gabrilowitsch.

San Carlo Opera Series

The San Carlo Opera Company made a successful return engagement in which the highlight was the featuring of Maria Jeritza in Lohengrin. She gave an artistic reading of the rôle of Elsa and remains one of the outstanding operatic figures of our day. Ina Bourskaya again lived up to her reputation of a fascinating Carmen and Dimitri Onofrei was a convincing Don José. The choice of Samson and Delilah by the San Carlo was not a happy one and the only one who sang his part with aplomb was Leon Rothier as the Hebrew. The operas were well patronized by good-sized audiences and the week's engagement was extended to ten days. The operas given were Hänsel and Gretel in English, Cavalleria Rusticana and Pagliacci in Italian, Lohengrin in German, Samson and Delilah and Faust in French, Rigoletto and Il Trovatore in Italian. R. B.

LEONARD SHURE

AMERICAN PIANIST

Magnetic—Brilliant—Poetic

***"He is an important newcomer."**—N. Y. Times.*

Photo by Royal Atelier

SOLOIST WITH BOSTON SYMPHONY ORCHESTRA

(Brahms' D Minor Concerto)

BOSTON

"Mr. Shure is still a young man of twenty-three, who has already gone far as a pianist. Brahms' Concerto is hardly one with which to win easy popular acclaim; yet the signs of approval continued long and loud last evening. In fact, memory would have to go back a long time to recall an occasion which brought forth an equal amount of applause. Difficulties he tossed off without taking thought over them or seemingly being aware of their existence. Technic has for him become a tool which he may use when and how he wishes. **His tone is resonant and firm—a tone for the noble things of music."**

Boston Transcript (Dec. 18, 1933)

NEW YORK

"He is a pianist with exceptional gifts, which were shown to the greatest advantage in the first movement of the Concerto. **It was a pleasure and something of a thrill too, to realize the presence of a talent of scope and virility;** not an intellectualist only, but a young musician with the virility, the enthusiasm and fire appropriate to his years, and a young artist in love with his task. His performance had its compelling virtues, and struck fire when he took command at the keyboard with authority and audacity; when, in a word, he could lead and pontifically declaim the superb and powerful music."

New York Times (Olin Downes) (March 3, 1934)

(Reprint of cable received last July by F. C. Coppicus from Serge Koussevitzky—Conductor of the Boston Symphony Orchestra)

F C COPPICUS
METROPOLITAN MUSICAL BUREAU
NEW YORK CITY

DELIGHTED YOUR INTEREST FOR LEONARD SHURE STOP CONSIDER HIM OUTSTANDING PIANIST YOUNGER GENERATION STOP EVERY AMERICAN ORGANIZATION SHOULD DO UTMOST TO ASSIST THIS BRILLIANT TALENT OF WHICH AMERICA MAY INDEED BE PROUD

SERGE KOUSSEVITZKY

NEW YORK RECITALS

(April 11, 1934)

"His playing last night added weight and breadth to his stature as an artist. He imparted to each composer the qualities characteristic of the musical thinking and inspiration. He has a thoroughly grounded technic. In addition, he is blessed with a clear, perceptive mind and innate musicality. His range is large and varied. He commands sweep and power, as well as delicacy. And he leaves no doubt of the seriousness and sincerity of his musicianship. **He is, briefly, an important newcomer."—Times.**

"His is a distinguished musical talent. His program was a supreme test of mature musicianship. . . . It was in the Schumann that Mr. Shure came to his full stature as a thoughtful and intensely sensitive musician. This makes his performance decidedly individual and important."

Evening Journal

"His program was one of the most arduous and weighty in musical content presented by any pianist this season. He displayed the technical equipment and the endurance to face the Schubert Fantasy without trepidation, and he set forth the quicker movements with no little *elan*. . . . The Brahms Intermezzi were **endowed with genuine poetry and touched with true passion."**

Herald Tribune

(October 25, 1934)

"Leonard Shure strengthened his hold on the public with another demonstration of his gifts. . . . He was greeted by an audience whose anticipations were obviously surpassed in every respect. . . . His most praiseworthy qualities were clean and fluent fingerwork, a resourceful technic, a strong sense of rhythmic and melodic continuity, a warm and buoyant temperament, and a delicacy in pianissimo. . . . His performance communicated all the ineffable charm of Weber's music. Even more delightful in tenderness and softness of line was the interpretation of the Mozart Sonata. . . . To his concluding group, Mr. Shure brought the appropriate elasticity of touch, a youthful relish for Chopin's twilight reveries and a poetic ardor."

World-Telegram

"Leonard Shure, who made an impressive debut last season, confirmed the opinion that he is **one of the most gifted** of the young American artists. . . . He is a careful colorist and a brilliant virtuoso. . . . He played the Mozart with a delicate touch and with the sureness and agility of a redoubtable technique. . . . Chopin was published in vivid style."—**Times.**

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Steinway Piano

Toronto Gives Ear to Eminent Performers in Variety of Events

Gabrilowitsch Offers Recital under Auspices of Women's Musical Club—Metropolitan Quartet Welcomed—Hart House Ensemble Plays Schumann, Haydn, Beethoven Program

TORONTO, CAN.—What might be termed Toronto's "official" musical season was opened with a recital by Emmy Heim, Viennese soprano, given in Hart House Theatre. Frau Heim may not possess a voice of breath-taking grandeur but her singing is, nevertheless, exquisite. She has an almost uncanny ability to create a separate and distinct mood for every song she sings. Her phrasing is so perfect as to amount to virtuosity and her musical taste is impeccable.

Her program was made up of songs by Schubert, Schumann, Wolf, Mahler and folksongs from seven countries. In a long and varied program she met every demand with unfailing resource. Dr. Ernest MacMillan played the piano parts superlatively.

CONSERVATORY CHAMBER PROGRAM

Chamber music made its initial bow in a performance by the Conservatory Quartet given in the concert hall of the Toronto Conservatory on October 20. Interest centered in the playing of the not too familiar Elgar quartet and the very familiar Schumann quintet. Wherever musicians are gathered together there is bound to be discussion of Elgar's place among the composers. The quartet, because of a certain angularity in the part writing, is an excellent example of Elgar. To many musicians this sharp, decisive music is a tonic; to others, it is stiff and lacking in fluency. Whatever one may think about this quartet—this reviewer thinks it significant and beautiful music—there could be no difference of opinion as to the manner in which the quartet played it. The first violin, Eli Spivak, was a pupil of Brodski, who was an intimate friend of Elgar. He knows how the composer wanted the work played and succeeded in conveying this knowledge to his colleagues. The playing of the old Schumann war-horse was effective in the extreme. The march was duly grandiloquent and the last movement had pace and dash to burn. Dr. MacMillan at the piano was a tower of strength.

FIVE-PIANO CONCERT

A recital by five pianos set up a new record for attendance at a musical event in Toronto. Over 8,000 people were packed like sardines into the Varsity Arena and over 1,000 had to be turned away. Just why music written specially for one piano should be expected to sound better when played by five pianos is something of a mystery, but the playing of the pianists, Reginald Stewart, Ernest Seitz, Alberto Guerrero, Scott Malcom and Reginald Godden, delighted the huge crowd. As might have been expected, the firework music was the most effective. Particularly was the audience thrilled by the dazzling playing of Liszt's fifteenth rhapsody and La Campanella.

GABRILOWITSCH FÊTED IN RECITAL

The Women's Musical Club of Toronto deserved the gratitude of a large audience for its enterprise in bringing to Hart House Theatre that eminently artistic pianist Ossip Gabrilowitsch. Mr. Gabrilowitsch chose to play a program of thoroughly familiar music—and he played it exquisitely. He opened his program with the Mozart sonata in C major, and this performance proved to be the highlight of the recital. The pianist's superlative technical equipment made possible passage playing of crystalline clearness, and an almost uncanny sense of proportion assured degrees of sonority that hardly any other pianist now before the public manages to secure. The balance of the program was made up of works by Beethoven, Ravel and Chopin.

To those music-lovers who want to hear music that is a little off the beaten track the Fireside Club, the creation of Mme. Joyce Hornyansky, one of the best cellists in Canada and a fine and serious musician, is a boon and a blessing. For its opening meeting of the season two trios for piano, clarinet and cello were heard. The first was by the Viennese conductor Zemlinsky. It is well-written music but rather too long and not very arresting thematically. The other trio was by Beethoven. This rarely heard work is full of glorious melody and whimsical humor. It is short but every note tells. Mme. Hornyansky, Frances Adasking and Herbert Pye played it *con amore*.

METROPOLITAN QUARTET APPLAUDED

On October 25 the Metropolitan Quartet—Grace Moore, Rose Bampton, Edward Johnson and Richard Bonelli—gave a concert at the Eaton Auditorium which packed that hall to overflowing, stage included. Incidentally this concert was one in a series of five, the tickets for which are already sold out. The program was made up of operatic snippets but the audience enjoyed itself hugely. The contralto, Rose Bampton, and the baritone, Richard Bonelli, are newcomers to Toronto and their work was outstanding. Miss Bampton has a real contralto voice which she uses with amazing agility, an agility which stood her in good stead in her singing of an aria from Rossini's La Cenerentola. Johnson was in fine voice, and when this is the case he is one of the greatest of living singers. He sang an aria from Charpentier's Louise with immense dramatic effect. Bonelli brought the house down with the Prologue from I Pagliacci and moved it to frenzy with a new and subtle interpretation of the Bizet Toreador song. A great artist. Miss Moore also was given an ovation for her contributions.

HART HOUSE QUARTET OPENS SERIES

Toronto's own Hart House Quartet gave their first Toronto concert on October 27. The quartets played were the Schumann A minor, op. 41, No. 1, the Haydn op. 3, No. 4 and the Beethoven op. 127. The Schumann may not be great chamber music but it is lyrical and enjoyable. The quartet played the work with precision and great depth of feeling, especially the delightful *scherzo* and the deeply moving *adagio*. The little Haydn quartet with its whimsical serenade was about as well played as any quartet could have played it.

The Beethoven quartet is music so profound, so masterly in technic that it is a difficult task to grasp its full intent at one hearing. At the conclusion of a perfect performance the audience sat for a moment awed by the majesty of sound to which they had listened and then broke into frenzied applause. The Hart House Quartet plans to include one of these later works of Beethoven in each of its succeeding programs. R. M.

Ernest Ansermet Conducts in Mexico City and New York

Ernest Ansermet, Swiss conductor, has concluded a three months' season in Mexico, where he was engaged by the Mexican Government to conduct the Mexico City Orchestra. One of the special events of this series was the concert to inaugurate the Palace of Fine Arts or National Theatre. Mr. Ansermet offered a variety of music in this series, including classic and modern compositions; among the works he presented was the ninth symphony of Beethoven, with a chorus of 200, comprising the chorus of the National Conservatory and the German Chorus of Mexico. Several of the concerts had to be given a second time. Mr. Ansermet has been re-engaged for another season in the Mexican capital. He goes there next summer for further concerts.

Passing through New York City, on his way back to Europe, Mr. Ansermet conducted one of the General Motors broacasts from Radio City, over WJZ. In this concert he led the orchestra in Weber's Oberon overture, part of Stravinsky's Firebird suite and the American première of Four Epigraphes Antiques by Debussy. Mr. Ansermet himself has arranged this for orchestra from the original score, which is for piano, four hands.

Alexander Basy to Book American Artists for Soviet Union

Alexander Basy announces that he has been officially authorized by "Gomez," the Soviet Government Department of Music, Vaudeville and Circus Enterprises, to book American artists suitable for presentation in the theatres, music-halls and circus arenas of the Soviet Union.

Mr. Basy has opened offices under the name of Amsov Artists Bureau, located in the RKO Building, Rockefeller Center, New York. Negotiations are now in progress with a number of prominent American artists for their professional tours of the U. S. S. R. Mr. Basy, known in the theatrical, concert and radio profession for many years, was also formerly general manager of the Russian Grand Opera Company in New York at the Casino Theatre and on tour.

Mu Phi Epsilon News

Tau Alpha Chapter of Mu Phi Epsilon held a musicale at the National Club, New York, on October 28. The program was given by Rosalie Miller, soprano, with Florence Pretucelli at the piano. A large group of friends attended this event which was the first of the season's activities at the club house.

Starting November 11, the regular monthly musicales will be held on the second Sunday in each month. Tomorrow's program is to be given by Helen Van Loon, soprano; of the Juilliard Graduate School and recent winner of the MacDowell Prize, and Gene Rilla Cady, pianist. All members of the sorority and their friends are invited to attend these Sunday afternoon musicales.

Elisabeth Schumann to Sing with New York Philharmonic

Elisabeth Schumann, Viennese soprano, will sing four times with the New York Philharmonic Orchestra in New York on her American concert tour beginning in November. In her New York recital on December 30, she presents a program of songs which she has never sung here before. Her accompanist in all her Eastern concerts and her New York appearances will be Coenraad V. Bos.

Myra Hess for Coast to Coast Tour

Myra Hess arrives early in January for another coast to coast tour of America. Her first engagement here this season is with the Detroit Symphony Orchestra on January 10. In her New York recital of January 19, she will present compositions by Mozart, Beethoven, Brahms and Schumann.

JOHN CHARLES THOMAS,
American baritone of the Metropolitan Opera, will be heard again on an NBC network when he succeeds John McCormack on the Vince Program, beginning November 14, over WJZ.

Ethel Bartlett and Rae Robertson Edit Two-Piano Series

Ethel Bartlett and Rae Robertson, British exponents of two-piano music, have edited and annotated The Oxford Two-Piano Series of modern and classical works, published abroad and available here Each of the pieces is well established in their repertoire. The old music had been discovered by Miss Bartlett and Mr. Robertson in the British Museum. The new works were written especially for the two artists.

The series contains the following numbers: Giles Farnaby, For Two Virginals; Francois Couperin, Allemande; La Letiville, La Julliet; W. F. Bach, sonata; William Walton, Valse from Facade, arranged by Herbert Murrill; Hugo Anson, The Lonely Sailing Ship; Hubert J. Foss, Newcastle Dance.

Miss Bartlett and Mr. Robertson are on a tour of the British Isles after having appeared twice under Sir Henry Wood at the London Prom concerts. Their American tour this season opens on January 13 when they appear as soloists with the National Symphony Orchestra, Washington, D. C. Two days later they are to appear with the same orchestra in Baltimore. The day between they are engaged for a two-piano recital in Roanoke, Va.

Sunday Nights at Nine to Open Third Season

The Sunday Nights at Nine revue will open its third season Sunday evening, November 18, at the Barbizon-Plaza, New York, presenting the New Yorker Edition. Those featured are La Vey Axtell, Romeyn Park Benjamin, Shirley Booth, Marian Chase, Beulah Croft, Edward and Charles Galloway, Jacques Krakeur II, Claire Lea, Dario Shindell, Sigmund Spaeth, Richard Stuart, Felecia Sorel, Evelyn Symonds, Nina Tarasova, Jean and Burton Throckmorton, Dmitrios Vilan, Sam Wren, Louis Polanski and his orchestra. Catharine A. Bamman originated and produces this revue.

Eleanor Everest Freer's Ballets Presented

Eleanor Everest Freer's ballet-fantasy, Legend of Spain, was performed by the Women's Symphony Orchestra (Ebba Sundstrom conducting) at Ford Gardens, Cenutry of Progress Exposition, Chicago, on the afternoon and evening of October 4. Vasilissa, another ballet by Mrs. Freer, was presented in Chicago on October 20, by the San Carlo Opera Company.

Margaret Valdi Curtis to Give New York Recital

Margaret Valdi Curtis, soprano, is scheduled for a recital on November 27, at the Barbizon-Plaza Concert Hall, New York. A classic selection of songs and arias make up the major part of the program, but to end the concert, Mme. Curtis will sing a group of native Tahitan songs, which she has gathered at first hand and transcribed. Mme. Curtis has lived in Tahiti for several years.

ISIDOR ACHRON

Pianist

Maurice Imbert wrote in Les Journal des Debats (Paris): "Mr. Achron is an excellent technician. What distinguishes his playing is its precision and limpidity. His left wrist is extremely free and enables him to execute scintillating octaves. Mr. Achron commands the art of the pedal and that of touch. He approaches the keyboard holding his hand in different positions, depending on the color he wishes to give a note or passage. In every case, his sonority is round and full. His palette contains a variety of tints, from the most delicate to the most brilliant. He shades his nuances with flexibility and intelligence. His interpretations are simple and classic. They attain to power when the subject demands. Mr. Achron not only feels what he plays, he understands it also."

AVAILABLE FOR CONCERTS FROM JANUARY, 1935

Studio: 45 West 81st Street, New York, N. Y.

Boston Musical Events Include Visits of Noteworthy Artists

(Continued from page 5)

Rachmaninoff made his first appearance of the season at Symphony Hall on October 28, delighting a large audience with playing which was frequently in his noblest vein. His program began with the Bach-Tausig toccata and fugue in D minor, which the Russian pianist presented with magnificent breadth. Beethoven's early sonata in D major was given delightful, if somewhat unconvential, presentation. Shorter pieces by Brahms, Chopin, Rachmaninoff and Liszt rounded out the program.

Frank Kneisel played at Jordan Hall on October 30. Beginning his program with a Vivaldi concerto in A minor, then proceeded to a concerto by Wieniawski in D minor, and played Chausson's Poème and shorter pieces by Bloch, Ries, Gluck and Wieniawski. A cordial audience applauded him for his rich and strong tone, his exuberance of style, and his warmth of temperament. He was sympathetically accompanied by Henry Kauffman.

Caroline Hudson-Alexander, a Boston soprano who has not given a public recital here in several seasons, renewed a faithful and admiring public in her concert at Jordan Hall on November 1. Her intelligent artistry, keen interpretative skill, and fine singing were displayed in an admirable program that included a group of songs by Vaclav Stepan, sung for the first time in Boston; Brahms' Vier Ernste Gesänge, a group of Handel airs, two songs by Henschel (to honor the memory of the recently deceased first conductor of the Boston Symphony Orchestra) and single numbers by various other writers. Arpad Sandor provided sparkling accompaniments.

Other concerts of the week. Giovanni Cerullo, a blind tenor, made his first professional appearance at Jordan Hall on October 28 and was on the whole well liked in a varied program of numbers in French, English, German and Italian. An assisting artist was E. Jenkins, organist, also blind, who exhibited unusual technical facility and fine taste in registration. . . . Georg Fior gave a recital in the Gardner Museum on October 28, playing compositions by Brahms, Chopin, Strauss-Godowsky, Scott, Ibert and Debussy. . . . Will Dodge led the E R A Symphony Orchestra at the Museum of Fine Arts on the same day, presenting Chabrier's Impressions of Italy, Elgar's Overture, Cockaigne, and various shorter and lighter works. . . . Sibyl Webb presented songs by Mozart, Fauré, Jacques Pillois, Marx, Weber, Michael Head, and Carpenter at the Boston Public Library on the evening of the same day (Pity the poor reviewer who made any pretense to cover the day's happenings adequately). . . . Florence Kirsch, pianist, pupil of Schnabel, now resident in Boston, played at the Longy School on October 30. Her program consisted of the Schubert sonata in A minor, the Bach French Suite in G major, and the Beethoven sonata, op. 110.

LEICHTENTRITT LECTURES AT LONGY SCHOOL

Dr. Hugo Leichtentritt, visiting lecturer on musicology at Harvard University and a frequent contributor in the past to the columns of the Musical Courier, delivered the first in a series of lectures at the Longy School on October 29. This series is offered as a supplement to the regular course in musical history given at the school, and consists of monthly presentations of various topics by eminent musicians. Dr. Leichtentritt spoke on The Music of Classical Antiquity. He will speak again next month on The Music of the Christian Church in the Middle Ages and the Beginning of Polyphony. He is to be followed in the series by Dr. Archibald T. Davison, Randall Thompson, G. Wallace Woodworth and Edward Burlingame Hill.

Queens Symphonic Society Giving Second Annual Series

The Queens Symphonic Society of Jamaica, N. Y. (Jascha Fastofsky, founder and director) is giving its second annual concert series at Temple Israel, Jamaica. The first concert of the season took place on October 14, and subsequent programs are scheduled for November 11, December 9 and January 13. At the opening event Ruth Epstein, harpist, was guest artist. Elizabeth Urdang, pianist, will be heard in a similar capacity on November 11. Stuart Canin, eight-year-old prodigy, Gold Medal Winner of the New York Music Week Association, and Pearl Wolin are to be featured at later concerts. Both are artist-pupils of Mr. Fastofsky. Felix Deyo is the commentator for the orchestra. The organization is made up of forty musicians, mostly unemployed, and one of its principles is to promote young artists. Dr. Henry Hadley, Charles D. Isaacson, Armand Tokatyan, Leon Kairoff and others have taken part in the society's programs. Any artist wishing to play with orchestral accompaniment may do so by making an audition and furnishing the score.

Clarke Conservatory Concert Series

PHILADELPHIA.—The Clarke Conservatory Concert Series, under the management of William J. Charlton, will be held in the foyer of the Academy of Music. The schedule lists for November 19 Toscha Seidel, violinist (his only Philadelphia appearance this season), Joseph Clarke and Marian Dougherty, pianists, Herbert Jaffe, accompanist, as assisting artists; December 3, Marguerite Barr MacClain, contralto, and Evsei Beloussoff, Russian cellist, with Robert Elmore, accompanist; December 18, Dr. H. Alexander Matthews and the choir of the Church of St. Luke and the Epiphany in a program of Christmas music; January 14, Ruth Oehler, pianist; January 28, Frank La Forge, with a group of artists from the La Forge-Berúmen Studios, New York.

Rhea Massicotte and Charles King, Give Barbizon Recital

Rhea Massicotte, soprano, and Charles King, pianist, gave a recital at The Barbizon on October 28. The singer's numbers included one by Mr. King, entitled A Locket, and two by Frank La Forge, Little Slippers of the Rain and Into the Light. She also sang items by Cimara, Ponchielli, Brahms and others. Mr. King's list held pieces by Bizet-Rachmaninoff, Brahms, Chopin, Liszt, Norman Peterkin, and Delibes-Dohnányi.

First-time Performances in Cleveland Add Lustre to Orchestral Programs

Rodzinski Conducts Local Premières of Bach-Mahler Suite, Sibelius' Tapiola and Rachmaninoff's Toteninsel—Beryl Rubinstein Gives Recital

(Continued from page 5)

Beryl Rubinstein likewise drew a capacity audience to his faculty recital at Samuel Mather Hall, and again displayed all the virtues of his pianistic achievements for which he has long been noted. From a Haydn sonata, through Beethoven's op. 81a, a Chopin group, his own sensitively wrought nocturne of Debussyan atmosphere, he arrived at the Godowsky transcription of the Strauss Kunstlerleben Waltz, whose intricate contrapuntal problem he solved successfully. Applause was showered upon Mr. Rubinstein, and he responded with several encores.

AMERICAN SOCIETY OF MUSICAL ARTS FORMED

An enterprise of considerable merit has been added to Cleveland's managerial activities by the newly formed American Society of Musical Arts. For this initial year a series of three recitals has been announced to take place during the early November weeks. Herman Rosen is scheduled for a violin recital; following it there will be a joint recital by two Milwaukee artists, Arthur Arneke, pianist, and Edwin E. Pfister, baritone. The third concert will be furnished by Gladys Stevenson, piano, and Marie Simmelink Kraft, mezzo contralto, who will also be one of the Walküren in the forthcoming production of that opera under the baton of Dr. Rodzinski.

BALDWIN WALLACE CONSERVATORY EVENTS

Baldwin Wallace Conservatory of Music announces a schedule of concerts during the early season: Mu Phi Epsilon presents the Cleveland Alumnae Club in a varied program, which is to be followed by a piano recital by Carl Schluer, who also conducts the Conservatory Orchestra in a full program; Harold Samuel in a Bach recital is a feature of the forthcoming Bach celebration at Baldwin College.

Due to the enterprising spirit of Mrs. Emil Brudno, who is conducting the Cleveland Concert Course with much success, we are to have a visit from Ruth Slenczynski in December, when she is scheduled to appear in a piano recital at Public Music Hall.

Adams and Kinsey Associated in Hollywood Enterprise

John T. Adams of New York City and Carl D. Kinsey of Chicago are announced as co-partners in the Collier, Adams & Kinsey Agency in Hollywood, Cal. Both are now permanently located in Hollywood.

The agency was established in 1928 by Ruth Collier, who for fifteen years has been engaged in promoting and popularizing artists for motion pictures. Miss Collier still remains as president, Mr. Adams becomes vice-president, and Mr. Kinsey, secretary and treasurer.

Mr. Adams for the past twenty-five years has specialized in the development of artist careers in opera, concert, radio and motion pictures. During this period he was for fifteen years president of the Wolfsohn Musical Bureau, afterwards president of the Judson Radio Program Corporation and then for two years vice-president of Columbia Broadcasting System, all of New York City.

Mr. Kinsey for the past thirty years has also been building careers in music and music education. He was formerly maanger of the Apollo Musical Club, Musical Arts Society and Evanston Music Festival, all of Chicago. At the same time he was an independent manager of artists in recitals and concerts at the Auditorium Theatre, Orchestra Hall, Ziegfeld Theatre and Musical Hall in Chicago. For the past eighteen years he was president and manager of the Chicago Musical College.

In bringing both Mr. Adams and Mr. Kinsey into the Collier, Adams & Kinsey Agency it is planned not only to give its present roster of sixty or more artists, directors and writers a real and complete managerial service, but also to add departments for radio artists and musicians. Messrs. Adams and Kinsey purpose to represent outstanding artists of the concert and operatic field on the entire Pacific Coast.

Edythe Kinsey, known in the musical world through her long association with the Chicago Musical College, will be connected with Messrs. Adams and Kinsey in the Collier, Adams & Kinsey office.

CLAIRE BEVERLEY,

soprano, is an American artist and a product of American training. She originally prepared for grand opera and appeared as Gilda in Rigoletto and Violetta in La Traviata and other rôles, but decided to devote her talents to interpretation and portrayal of song literature. She has sung over the radio and in recital, one of her specialties being the Jenny Lind Cycle, in costume. This is a restoration of the songs and impressions of the Swedish Nightingale. Miss Beverley is available for a limited number of appearances in recital in New York, New England, New Jersey and eastern Pennsylvania.

Lester Ensemble of Philadelphia Active

The Lester Ensemble of Philadelphia has appeared in series of recitals for the past several seasons. The artists comprising the personnel of the ensemble are selected from among prominent vocalists and instrumentalists who use and endorse the Lester Piano. They are Josef Wissow, pianist; Myra Reed, pianist; Frank Oglesby, tenor; Diana Irvine, soprano; Elwood Weiser, baritone; Berta Levina, contralto; Virginia Snyder and Mary Miller Mount, accompanists.

TOWN HALL Saturday Afternoons at 3—Oct. 27—Dec. 29—Feb. 16—Mar. 9 and Mar. 23

THE NATIONAL ORCHESTRAL ASSOCIATION

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ENTIRE SERIES SOLD OUT—NO MORE TICKETS AVAILABLE.

Steinway Piano

Atlanta Musical Roster Includes Recital, School and Club Functions

Palmer Christian Presented in Twentieth Anniversary Series of Georgia A. G. O.—Conservatory Opens Concert Schedule

ATLANTA, GA.—Palmer Christian's organ recital at the First Baptist Church on November 1 was the highlight of the week's musical events. His repertoire, which is extensive, enables this artist to present interesting programs made up of new compositions for his instrument or those seldom played. Mr. Christian thrilled his audience here with the mastery of his technic, and his ability to deliver a musical message with clarity, color, and always with good taste.

The organist was presented as the outstanding artist in a series of organ recitals which will be given in celebration of the twentieth anniversary season of the Georgia Chapter of American Guild of Organists.

Officers of the Georgia Chapter of American Guild of Organists include, Wilbur H. Rowand, of Shorter College, dean; George Lee Hamrick, sub-dean; Mrs. Paul Bryan, registrar; Mrs. G. Hall Taylor, secretary; Joseph Ragan, treasurer; C. W. Dieckmann, librarian; Charles A. Sheldon, auditor.

CLUB PROGRAMS APPLAUDED

The Atlanta Music Club (Mrs. Harold McKenzie, president) presented through the morning study program series, Song Literature as the subject on November 7. On the program, which was given at the Atlanta Woman's Club Auditorium, appeared the following prominent musicians with Helen Riley Smith as chairman: Matilde McKee and Willa Maye Mitchell, sopranos; Lois Lewis, coloratura soprano; Frances Stukes, contralto; Ruby Chalmers, accompanist. An appreciative audience composed of the club membership heard this program.

The Fine Arts Department of the Decatur Woman's Club (Mrs. Walter Herbert, general chairman) presented the first in a series of Sunday afternoon concerts through the music chairman, Mrs. S. R. Christie, Jr., on October 21. Appearing on the program, consisting of vocal and string music, were Frances Stukes, contralto; Frances Hutcheson, violin; Thomas Hutcheson, cello; Clara Belle Adams and Mrs. Christie, accompanists.

A series of student piano recitals is being given during November with Mrs. Christie as chairman, in which about 100 students will be introduced in solo and ensemble music. Teachers who have pupils participating on these programs are: Edna Hall, Irene Leftwich, Leila Hardeman, Claudia Hayes, Elizabeth Young, Mrs. R. I. Rooks, Mrs. L. D. Jolly, Mrs. Jeta Addy, Mrs. Paris Lee, Alma Ware, Mrs. H. A. Stowell, Mrs. D. P. Izard and Mrs. S. R Christie, Jr

The College Park Music Club has elected officers and has begun the regular activities of the season with programs by foremost musicians of the city and College Park. Officers recently elected are, Eloise Olds, president; Mrs. C. W. Wall, Mrs. W. W. Bateman and Mrs. Fred S. Shaefer, vice-presidents; Mrs. S. D. Truitt, recording secretary; Mrs. Hugh Couch, corresponding secretary; Mrs. H. G. Mathews, treasurer; Avis Patterson, auditor.

The first program of the year was given by Regina Pudney, pianist, and Robert Guy, baritone, with Mrs. W. W. Bateman as chairman. Miss Pudney studied at the Juilliard School and Mr. Guy is from the Lula Clark King studio. Plans have been made for a set of programs dealing with correlated arts which will be presented monthly, beginning in January.

ATLANTA MUSICIANS IN OTHER CITIES

The Morgan-Stephens Concert Trio will play at the University of Georgia on November 22, when the Mozart trio in E flat and the Brahms trio in E flat are to be given. Lillian Rogers Gilbreath, piano, Aileen Stephens McLeod, violin, and Theodora Morgan Stephens, viola, compose the trio.

Elinore Whittemore King, violin, and Caroline Dowman, piano, played in Nashville, Tenn., recently, when they gave a program of concerted and solo music for the Centennial Club. César Franck's violin and piano sonata in D minor was the ensemble work presented.

Eliza Holmes and Josie Futrelle, two young members of the music faculty at Brenau College, Gainesville, Ga., played a two-piano concert recently in the auditorium of the college which drew a large and enthusiastic audience.

Eda Bartholomew, distinguished Southern organist, begins a series of recitals at St. Mark Methodist Church on November 28, which will feature composers of renown. César Franck's compositions are to be given on the first with the following assisting soloists: Mrs. D. C. Adams, soprano; Mrs. L. D. King, contralto; Millard Rewis, tenor; Dr. E. L. Bishop, bass.

CONSERVATORY MUSICAL EVENTS

The Atlanta Conservatory of Music (Hugh Hodgson, director) has inaugurated a series of concerts which are open to the public. The first program was given on October 30 and drew excellent attendance. Mr. Hodgson, Louise Higgins, Irene Leftwich, Florence Hutchings, Francis Mitchell and J. T. Pittman were the pianists. Claire Harper, violin, Priscilla Loemker, cello, Frances Stukes, contralto, and Isabel Bryan, accompanist, also were heard in the program.

A series of six study programs by Mr. Hodgson, pianist, which will present as many subjects, are being sponsored by the Arts and Interests Committee of the Junior League, with Mrs. Daniel Conklin, chairman. Modern Music, Bach, Beethoven, Liszt and Wagner, Rhythms, and Chopin are given in the music rooms of Mr. and Mrs. Daniel Conklin, Dr. and Mrs. Floyd McRae, Mr. and Mrs. Hugh Hodgson, Mr. and Mrs. William H. Kiser, Dr. and Mrs. Lon Grove, and Mr. and Mrs. Hugh Richardson.

Alberta Carroll Summer, teacher of voice, opens her studio in Loew's Grand Theater Building with a *soirée* on November 15. Excerpts from light operas will be sung, ensemble, by members of the Alberta Summer Light Opera Company. M. S. W.

Rapee to Conduct Première of New American Symphony

A new work by Otto Cesana will be given its premier performance by Erno Rapee and his Radio City Music Hall orchestra over an NBC-WJZ network on November 11. This is the Second American Symphony, Cesana's latest composition. "My new symphony is strictly made in America, as the industrialist would describe it," Cesana said. "I have used American material throughout. By that I mean such material, from the standpoint of rhythm, harmony and orchestration, as one is apt to find in our more characteristic popular music, plus, however, the necessary manipulation and elaboration, so that while this material retains its native flavor, it also possesses the dignity required of symphonic matter.

"It is my desire to prove that music such as this, while it may not contain the 'noble' emotions stressed in European music, is as much a part of our national life and characteristics as are skyscrapers, subways, bathtubs and automobiles."

Cesana, who is staff composer for Radio City Music Hall, has written Negro Heaven, An American Symphony (No. 1) and concerto for three pianos and orchestra, all of which were presented under Mr. Rapee's baton. Negro Heaven was performed at the Metropolitan Opera House last march by Wilfred Pelletier, and in Boston by Fabien Sevitzky.

Mildred Dilling to Give Recital in Indiana, Her Home State

Mildred Dilling, American harpist, who comes from Indiana, includes in her current concert tour a recital for the Propylaeum Club of Indianapolis on November 12. Miss Dilling lived in that city when she was a child, and began her study of the harp there. Among her earliest public appearances was one before the same club which is to hear her next Monday. Yesterday (November 9), Miss Dilling played in Marion, Ind., her birthplace, where she has fulfilled recital reengagements almost every year since entering the concert field. On November 13, the harpist is to appear in joint recital with Grace Leslie on the Community Concert Course of Utica, N. Y.

Jagel to Make Concert Tour After Metropolitan Opera Season

After the close of the Metropolitan Opera season, Frederick Jagel has extensive concert engagements. On April 18 and 19 he sings in the Bach St. Matthew Passion with the Chicago Symphony Orchestra. After that he will give seven Community Concert recitals in a fortnight as follows: April 24, York, Pa.; 26, Concord, N. H.; 29, Moncton, N. B.; 30, Halifax, N. S.; May 2, Charlottetown, P. E. I.; 3, Fredericton, N. B.; 6, Nashua, N. H.

Dates Announced for Bethlehem Bach Festival

The Bethlehem Bach Festival for 1935 will be held in Bethlehem, Pa., on May 17 and 18. The program comprises the St. Matthew Passion and the Mass in B Minor. Rehearsals of the choir were resumed on October 4 with about ninety per cent. of last year's choir in attendance. There have been a large number of applicants for membership in the choir, and Bruce Carey, the director, has added to the ranks. During the fall, rehearsals are held twice a week.

Edwin and Jewel Bethany Hughes for the Harvard Club

Edwin and Jewel Bethany Hughes have been engaged to give a program of two-piano music at the Harvard Club of New York City on January 13.

Philadelphia Orchestra Plays Old-Time Music

Stokowski Readings of Handel, Mozart, Vivaldi, Bach and Palestrina Works Appeal to Large Audience —Mary Miller Mount, Elizabeth Gest and Frank Oglesby in Joint Appearance

PHILADELPHIA.—For the third pair of Philadelphia Orchestra concerts on October 26 and 27, Leopold Stokowski selected a program which consisted solely of works by Handel, Mozart, Vivaldi, Bach and Palestrina.

The Water Music of Handel was invested with life, color and sparkle. The same might be said of the performance of the Mozart Jupiter Symphony which followed. Each movement held a vividness which delighted the hearers. The Vivaldi Concerto grosso in D minor and the Passacaglia of Bach were magnificently done, and were followed by another "after the concert" number, Adoramus Te by Palestrina, which proved so well-liked that Dr. Stokowski and the orchestra repeated it.

The audience was the largest that has appeared for the orchestral concerts this season and was especially enthusiastic. It would be interesting to know whether it was coincidence, or real interest in a program holding only the old tried and true masters.

MARY MILLER MOUNT AND ELIZABETH GEST HEARD

A recital of Music for Two Pianos and Songs was given in the ballroom of the Barclay Hotel on November 1, by Mary Miller Mount and Elizabeth Gest, pianists, and Frank Oglesby, tenor, before an audience which overflowed the ballroom, and left many standing, or sitting on the stairs, and in the entrance at the back of the hall.

Mrs. Mount and Miss Gest had chosen a program which was the more interesting for holding numbers seldom heard and very pleasing. The first group was devoted to three numbers of the seventeenth and eighteenth centuries, arranged by Miss Gest for two pianos. The opening one was The Little Windmills, cleverly done, both as to arrangement, and performance. The second was the choral prelude of Bach, Jesu, Joy of Man's Desiring, which lent itself particularly well to the two-piano arrangement, in that it allowed the full beauty of the chorale and the accompaniment to be heard at the same time. This was magnificently played, giving almost the effect of a vocal chorus. Tambourin by Gossec was also pleasing.

Their second group was a suite of pieces by Glière—Prelude (with its effect of a mighty carillon), Danse Languide, Le Vent (highly descriptive of its name, in the eerie wailing of its crescendos and diminuendos), Pres d'une Mosque, Chanson Oriental and Danse Orientale. These were delightful in their Oriental flavor and were excellently interpreted.

The final section was more popular in character, with the Gracia and Ritmo from Danses Andalouses by Manuel Infante, Croon by Edward Harris, and Country Gardens by Grainger. These made an effective close for the concert, and drew warm appreciation from the large audience, as had the other groups. The two artists played a Habanera by Howe as an encore. Mrs. Mount and Miss Gest have achieved that unanimity in their work together so difficult to develop, and bespeaking a long season of team-work.

Mr. Oglesby, who plays his own accompaniments, gave a group of French songs by Grétry, Nerini, Paulin and Poldowski with clearness of diction, and beauty of tone, adding as an encore, by request, a French song of his own, La Vie, a charming work. Other songs offered were by Walther, Head, Charles and Quilter, which were so enthusiastically received that Mr. Oglesby was obliged to give three encores—American Lullaby by Howe, Luxembourg Gardens, and All for You. M. M. C.

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Exacting Art of Coloratura Soprano Imposes Stern Obligations on Singer

Amri Galli-Campi Tells Interesting Events of Career Which Began With Determination to Become Concert Pianist

"I never think of leaving an audience," said Amri Galli-Campi, coloratura soprano, when during the backstage reception following her concert at the Philharmonic Auditorium at Los Angeles, her manager asked: "How do you feel about leaving all these newfound friends you have made here on the Coast?" In this simple, common-sense manner Miss Galli-Campi gave evidence of her genuine love of audiences. "I never think of leaving an audience; always of returning to them."

This attitude becomes significant now, because this artist is not only returning to the limited audiences who have heard her in concert and opera, but will sing on November 18, when the General Motors Corporation introduces her to the radio audience over the NBC network, as the soloist with their symphony orchestra, with Artur Bodanzky conducting.

A début by a prima donna of the music drama with any major musical organization is always an important event, yet even a début with the Metropolitan Opera has been limited, as a rule, to a few thousand listeners, while in the case of Miss Galli-Campi, an estimated audience of fifteen million people will hear her.

In music circles, Miss Galli-Campi first came to attention when she made her American operatic début with the Cincinnati Grand Opera Company, where she sang six performances of Mozart's Magic Flute, taking the rôle of Queen of Night, in the original key; three performances of Gilda in Rigoletto, and three performances of Philine in Mignon.

When asked about her phenomenal range, which has been the cause of much comment, Miss Galli-Campi said: "I know that there is no vocal composition written which reaches above my top notes, but please do not play up in your account of this interview my E, F and G above high C, forgetting that it requires more than these few top notes in a coloratura to do justice to a vocal composition. The upper notes of a coloratura soprano are spectacular, but it is the lower and middle range of the voice that tells the composer's story.

"I would gladly give," continued Miss Galli-Campi, "my F and G above high C if I could sing below middle B, yet neither Jenny Lind, Nellie Melba, Patti nor Tetrazzini, I am told, sang lower than my range."

An Eventful Musical Career

"When did you first decide to follow a musical career?" was the next question.

"I cannot answer that of my own knowledge. As I grew up, as far back as I can remember, we always had two pianos in the house," she laughed, "and both of them worked overtime. My mother was a musician—a pianist, vocalist, organist and choral conductor. My father was a clergyman. When I was four years old, my mother taught me to play the piano, and when I was six years of age, I astonished my teachers and classmates with my deftness at this instrument. It seems that I was at first destined to become a concert pianist."

"What gave you the inspiration to become an opera singer?" the interviewer asked.

"Attendance at Geraldine Farrar's performance of Thais when I was eight years of age. I immediately resolved to pursue the career of vocalist rather than the one of pianist. And again it was my mother who gave me my first instruction in this direction. I studied with her until I was ten or eleven years of age. I was taken at this age to the vocal teacher whom to this day I acknowledge as the ideal vocal authority, despite the fact that I have also studied with masters in Italy, France and Germany.

"My new teacher was alarmed when he heard me for the first time, singing the Polonaise from Mignon, and he reprimanded my mother for permitting a child of eleven years of age to tax herself in that fashion. I was not permitted thereafter to sing arias until I was sixteen years of age."

"We have never heard you in a New York recital. Why?" pursued the interviewer.

"I do not believe that a New York recital should be the beginning of an artist's public career, any more than that high school should be the introduction of a child to his academic studies. New York is the place to graduate from, but not to commence in."

"But, Miss Galli-Campi, surely your achievements entitle you to consider yourself a 'post-graduate,' to follow the metaphor."

The Delicate Coloratura Voice

The singer became serious. "A coloratura soprano voice, unlike any other register, is of a delicate texture. My teacher made that clear to me early in my association with him. He told me that I would be criticised for having a light voice during my teens, but that if I wished to sing extensively before my vocal cords had naturally matured and naturally developed, I would have to seek another teacher, because if he permitted me to do that, my voice would not last—it would be forced.

"It seems that his advice was particularly good. Five years ago, going against his advice, I obtained an audition for a major musical assignment. I was told that I had a lovely voice, excellent musicianship, perfect pitch, and so on, but that my voice was too small.

"I made another audition in the same auditorium for the same musical organization last year, and the same people who five years earlier had said that my voice was too light, discussed among themselves, I am told, whether the texture of my voice resembled Galli-Curci's and the power, Luisa Tetrazzini's. I hope that they compromise, for I admire them both. This explains, I think, why I purposely confined my public appearances to so relatively few occasions."

"You believe, then, that you have now attained artistic maturity and are fully ready to proceed with the career of the proportions that is indicated by your appearance on the General Motors series with the celebrated artists in this course?"

"The answer to that will have to come from the audience."

Despite her modesty as reflected in her attitude, it should be recorded that while she will be new to most of her radio audience, Galli-Campi has appeared in grand opera in Italy and in concert in Germany. Miss Galli-Campi's ancestors, the Galli-Campii clan, were known in Italy as early as 400 A. D.

F. R.

Steele and Clovis in Recitals

Eleanor Steele, soprano, and Hall Clovis, tenor, who have returned from a successful fall tour in Europe, during that trip sang in Paris with the Pasdeloup Orchestra, conducted by Albert Wolff and one concert in Munich with the New Symphonic Orchestra, under Erich Kloss. On each occasion they interpreted duets by Haydn, Mozart and Brahms.

The American tour of these two young artists opens in Chicago with a recital on December 2. They will give a New York recital at Town Hall on December 12.

San Francisco Recital Programs Applauded

Dance Event by Nini Theilade and Concert by Don Cossack Russian Male Chorus Among Early Seasonal Appearances

San Francisco.—Nini Theilade, the Danish-Javanese dancer, whose artistry in Max Reinhardt's recent San Francisco production of The Midsummer Night's Dream was greatly admired, attracted a capacity audience to the Veterans' Auditorium upon the occasion of her recital. Miss Theilade has much to commend her—youth, beauty, grace, charm and a vivid personality. In an exacting program of diversified styles and moods, Miss Theilade not only exhibited her mastery of the technic of the dance, but also creative and imaginative powers. The piano accompaniments provided by Gyula Ormay, enhanced the splendor of the performance. Miss Theilade was presented in recital by Peter D. Conley.

The Don Cossack Russian Male Chorus is always a box-office attraction in San Francisco. At its both performances, the Memorial Opera House was packed to its full limit. Under the direction of its dynamic leader, Serge Jaroff, who, by the way, is a veritable "show-man" this perfectly trained chorus sang Russian sacred, secular, soldier, folk and Cossack songs with beauty of tone, rhythmic vitality and emotional abandon. At both performances, the audience consisted of many compatriots of the choristers who upon several occasions called out their requests for favorite songs. These were graciously added as encores. The Don Cossack Russian Male Chorus was brought to San Francisco by Wilfrid L. Davis.

Elwin Calberg, one of the distinguished pianists of the West, gave his eleventh annual recital at the Western Women's Club. A large audience listened with respect to Mr. Calberg's highly individual and skillful interpretations of a program that was replete with novel and interesting compositions. Calberg's technic is even and secure, his tone brilliant and his style ingratiating. In pieces by Schumann, Chopin, Couperin, Ravel, Medtner, Scriabine, Rachmaninoff and de Falla, Mr. Calberg's work evidenced the experienced artist and had the authority of the generally well-grounded musician. C. H. A.

Leonid Kreutzer Appointed to New Jersey College Faculty

New Brunswick, N. J.—The appointment of Leonid Kreutzer, former professor of piano at the State Academy of Music in Berlin (Staatliche Akademische Hochschule für Musik) to the faculty of New Jersey College for Women, has been announced by Dean Margaret T. Corwin. Mr. Kreutzer was appointed visiting lecturer in music.

Born in St. Petersburg, Mr. Kreutzer was graduated from the German Gymnasium and studied at the Imperial Conservatory. He went to Berlin in 1905 and began his concert career in 1906. His large following of piano students led to his appointment in 1921 as professor of piano at the State Academy in Berlin, a position which he held until 1933. He has made an exhaustive edition of the complete works of Chopin and is the author of several books on piano playing.

Kreutzer toured the United States in 1926, appearing as soloist with the New York Philharmonic Orchestra under Mengelberg, the Cincinnati Symphony Orchestra under Reiner and the Detroit Symphony Orchestra under Gabrilowitsch, as well as in numerous recitals.

Mr. Kreutzer will teach advanced piano classes at New Jersey College for Women, hold a series of ten classes in advance piano playing with open enrollment, and will accept a limited number of pupils from outside the college for individual instruction. These classes began October 29, and continue on November 12, November 26, December 10, December 27, January 14, January 28, February 11, February 18 and February 25. Active participants will be chosen from Mr. Kreutzer's college classes and private pupils and listeners will also be admitted.

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NEW YORK CONCERTS

OCTOBER 29

Boris Koutzen Represented both as violinist and composer, Boris Koutzen, head of the violin department at the Philadelphia Conservatory of Music, appeared in Town Hall before a well-disposed and sizable audience, in a concert of dignified content. The program opened with Bach's partita in E minor, given with the piano arrangement of the original figured bass by Alexander Siloti, and played with Vladimir Padwa as assisting artist. Mr. Koutzen's thorough knowledge of Bach tradition and style was manifest in his musicianly and tasteful performance of this major work, in which phrasing, attack and structural proportion were exemplary.

The main item of the program was Mr. Koutzen's sonata for piano and violin, composed in 1928, which had its first New York performance. This work, according to the composer's notes, is devised on an original pattern. The first movement, *moderato*, follows traditional sonata form. The second, an intermezzo, takes the place of the usual scherzo. The third contains three parts—a *largo* an *allegro energico* (development section), and a coda in the form of a passacaglia of which the bass parts of the main subject (first movement) form the thematic basis. Not only is this sonata constructed with skill but it offers some excellent opportunities to the two performers, as the piano part is in no sense subordinated to the violin. There is some influence of impressionistic idiom, but on the whole the expression is original and Mr. Koutzen's own. The work had an illuminating performance and received warm applause from the audience.

The Chausson Poeme had a colorful performance. The final group of shorter numbers included an attractive Nocturne by the violinist and his arrangement of a Malagueña by Sarasate, as well as works by Debussy and Tschaikowsky. These were played in genial and engaging fashion and brought encores. Mr. Padwa's piano contributions were of major importance in the evening's effect.

OCTOBER 30

Philadelphia Orchestra Eighteenth century atmosphere prevaded the evening concert of the Philadelphia Orchestra at Carnegie Hall. Not that Leopold Stokowski conducted in an old-fashioned way, or that his brilliant assemblage of players failed to show all the modern facets of tone and technic.

However, the program was made up of venerable classics: Handel's Water Music (excerpts) Mozart's Jupiter Symphony, C major; Vivaldi's D minor Concerto grosso, and Bach's C minor Passacaglia and Fugue, originally for organ.

It is carrying coals to Newcastle to say that Stokowski set forth the old music in authentic and thoroughly delightful manner, his interpretations revealing with clarity and charm the spirituality and structure of the orchestral scores. The presentations also were shaded and colored with an infinite variety of dynamics and tonal color.

The great orchestra, always at its best when Stokowski is in baton command, covered itself with glory, and the conductor deservedly called on his men to rise and share in the tumultuous applause of the enchanted listeners. They gave the leader a special ovation for his masterful transcription of the Bach music.

Clara Rockmore Novelty in generous measure marked the recital given in Town Hall by Clara Rockmore, theremin performer, assisted by Joseph Yasser, organist, Pierre Luboschutz, pianist, and the Hall Johnson Male Sextet. The sonorous theremin, whose tones of unique fullness are produced by means of the human hand as it enters an electro-magnetic area about the instrument, served this comely recitalist well to display a list of music transcribed from varied sources. Miss Rockmore, a former pupil of Auer on the violin, began study at the age of four at the St. Petersburg Conservatory, and later was attracted to the ether wave instrument from a musical, rather than scientific point of view. Her sensitivity to nuance and feeling for phrase, pitch and structure of music were evident in her performances, which were more musicianly than most previously heard on the theremin. The ambitious program included works of Bach, Marcello, Stravinsky, Ravel, Goldmark, Lalo, Tschaikowsky, Rachmaninoff and Glazounoff, arranged for theremin, and a final group of Negro spirituals transcribed by Hall Hohnson and H. T. Burleigh and sung by the Hall Johnson Sextet, with beauty of tone and rare folk spirit. The accompaniment was given by Miss Rockmore and the other performers. The audience was generous in its applause and called for encores.

OCTOBER 31

Theodate Johnson Distinction of program material and method of presentation was a feature of the recital given by Theodate Johnson, soprano, at Town Hall. Virgil Thomson, American composer, played the percussion accompaniments to his novel cycle, Five Phrases from the Song of Solomon, and Alderson Mowbray was at the piano for the other groups. Miss Johnson, a young American artist who came to attention several years ago as soloist with the Cleveland Orchestra, has since sung in Italy and England.

She began her recital unconventionally with Brahms' Mädchenlieder, the joyous naïveté and pensive notes of which were uttered with conviction. The first New York performance of Handel's solo cantata Lucrezia was sung with good diction by Miss Johnson, who also achieved something of the Handelian style in her interpretation of a difficult work.

Songs by Debussy (Il pleure dans mon coeur, Le jet d'eau, Chevaux de bois) and some infrequently heard works by Delius (The Nightingale Has a Lyre of Gold, Twilight Fancies; To Daffodils; It Was a Lover and His Lass) afforded interesting evidence of the singer's success with music of impressionistic manner. Miss Johnson's clear lyric voice, especially full and pleasing in its top register, was employed with ease and with intelligent use of tone-coloring.

The Thomson works were in many ways the climax of the program, so far as arresting quality is concerned. The novel use of percussion instruments, somewhat as in the Wigman dance accompaniments, gave an impressive background to the sensuous imagery of the Biblical verses. The composer shared applause at the close. The last group consisted of four songs by Randall Thompson, American composer (My Master Hath a Garden; Tapestry; Velvet Shoes and A Ship Starting), which showed the genial lyrical note and poetic feeling of the creator. The audience, one of distinction, called for encores, but these were not granted until the close of the program. Mr. Mowbray's accompaniments were marked by fine taste.

NOVEMBER 1

Philharmonic Orchestra Hans Lange returned as conductor of the Philharmonic Orchestra at this Thursday evening concert in Carnegie Hall.

He presented an all-English program—Holst, Delius and Elgar—in memory of composers who passed away during 1934. It was a tribute of timely honor and admiration.

Holst was represented by his Fugal Overture, and St. Paul Suite (for strings); of Delius there was the rhapsody, Brigg Fair; and the list wound up with the second symphony by Elgar.

Mr. Lange has gained greatly as an artist with the baton and shows himself these days at his full stature as a resourceful and authoritative interpreter and a completely earnest and brilliant leader and moulder of the orchestra. He excelled in the confidence, breadth, and picturesquenese of his readings, and in the many varieties of tone and effective nuances in delivery which he induced from his players. They gave performances of quite exceptional feeling, zest and luminosity. The audience recognized the high qualities of the young director and rewarded him with long continued applause.

As for the compositions themselves, they represent a fine order of output from our English creative cousins, but the works touch no overpowering heights. Holst's music showed him in gracious and melodious moods, expressed with a sure and stimulative orchestral touch. Brigg Fair is a bright and richly fanciful piece of writing. The Elgar symphony, deeply serious, possesses thematic material of refinement and occasional charm, but thick orchestration and prolix statement make for some degree of monotony.

Anna Grosman Anna Grosman, pianist, made her New York début recital at Town Hall on Thursday evening. This artist, who is a native of New York, has studied with Carl Friedberg and Egon Petri in America, and in Europe under Busoni. Preceding her first appearance here, she had been heard in Europe and elsewhere in America. For her Town Hall program she chose Bach-Busoni arrangements, Beethoven's Thirty-two Variations in C minor, the Schumann sonata in G minor, op. 22, and pieces by Ravel, Scriabin and Prokofieff. A player of admirable technic and facility of execution, Miss Grosman is also one of fastidious style. Her tone is well-produced, rich and malleable, and her interpretations have color and warmth. Her talent has the chameleon quality necessary for effective projection of the diverse list she presented. An audience of good size and cordial disposition was in attendance.

NOVEMBER 2

Grisha Goluboff Grisha Goluboff, the third violin prodigy of outstanding talent to issue from the sunny state of California in recent years, was heard in a Town Hall recital before an audience of large size that evidently was amazed by his playing. It was not his first New York appearance, but in recent months Grisha (who has now reached the age of eleven, but looked even younger in his disarming Russian blouse and long trousers) has evidently devoted himself assiduously to technical studies.

The program was one that might have affrighted many a veteran. It began with the Brahms sonata in D minor, Samuel Yaffe being the piano collaborator throughout the program, and continued with the Bach unaccompanied Chaconne and the Ernst concerto in F sharp minor. All these large-scope works were tossed off before the intermission by the intrepid boy, whose personal charm and unspoiled earnestness disposed his listeners to accept his playing with affection. After the pause there were the Chausson Poème, Ravel's virtuosic Tzigane, imitating the manner of gypsy performers, a tango by Arbos, Ysaye's Rêve d'Enfant, and Auer's Tarentelle de Concert. The list was, of course, prolonged by extras.

In general, one was impressed by the fare offered. The Brahms sonata was played with a spirit and stylistic virtuosity that surprised the more critical. The Bach work offered a display of almost nonchalant command of its formidable technical problems. The saccharine Ernst concerto, which has a thematic content so banal as to suggest ballads of the salon, was not an ideal vehicle for Grisha's talents. He did as much as could be expected with its sentimental content and cadenzas. The final groups were, naturally, more rewarding in their opportunities for virtuosic display.

The recital ended with unique enthusiasm on the part of the auditors, with countless recalls and many encores. Undoubtedly, Grisha Goluboff has talents of pronounced and unusual sort, and for his age already a remarkable technical training, but he should be guarded against the ambitious urge to play two recitals in one evening program.

NOVEMBER 3

Sergei Rachmaninoff Carnegie Hall has not often housed a larger audience, or resounded to more enthusiastic plaudits than rewarded Sergei Rachmaninoff at his first recital of the season.

The popular pianist selected for his interpretations, the toccata and fugue, D minor, Bach-Tausig; sonata, op. 10, No. 3, Beethoven; Ballade, G minor, op. 118, Brahms; Tarantelle, A minor Mazurka, C sharp minor Scherzo, Chopin; Prelude, G sharp minor, Moment Musical, Oriental Sketch, Rachmaninoff; Funerailles, Gnomenreigen, Rhapsody No. 11, Liszt.

Rachmaninoff gave an exhibition of impressively ripened musicianship, intellectual power, emotional response, and superb command of tone and technic. He was in better form than during recent years, and in fact never has reached such towering mastery as he displayed at the concert of last Saturday.

Prodigiously full and authoritatively stated, the Bach opening number gave significant introduction to the program. Beethoven's early sonata had a wealth of finish and charm. The Chopin Tarantelle, not heard in New York for a long while, became a tumultuous, swirling, excitingly climaxed dance under the eloquent handling of Rachmaninoff. He made a tremendous drama of Chopin's Scherzo, filled with storm, stress, and also songful consolation.

It is almost impossible to make Liszt's Funerailles sound noble or profound, but Rachmaninoff achieved the miracle in much of that composition.

Of course he was applauded and cheered to the echo, and played many encores. Among them was a sheer unforgettable performance of The Contrabandists, by Schumann.

JOHN CARROLL, baritone, gives his annual Town Hall recital on November 12.

NOVEMBER 4

Philharmonic Orchestra The Sunday concert of the Philharmonic Orchestra repeated the Elgar and Delius works heard on the mid-week list, and included Sir Hamilton Harty's arrangement of the Handel Water Music as an opening item. The last was a grateful introduction to the afternoon's music-making, the famous work delighting listeners with its melodic inspiration. It has been subjected to a new and felicitous orchestral scoring by Harty. The applause both for this reading and those of the other two compositions showed that Mr. Lange had firmly won the admiration of his audience for his musicianly baton style and understanding of the works presented. The orchestral performances were of great richness of tone.

Mischa Levitzki, Toscha Seidel and Victor Chenkin Three eminent artists gave their services in a joint concert for the benefit of the Jewish National Fund, Inc., before a capacity audience at Carnegie Hall last Sunday evening. The program was received with lively evidences of approval. Toscha Seidel played works of Bach, Brahms, Tor Aulen, Cui, Halvorsen and Wieniawski with matured command of tone and stylistic authority. Mischa Levitzki delighted his listeners with virtuosic performances of pellucid tonal beauty and sparkling brilliance of *bravura* in works by Chopin, Ravel and Paganini-Liszt. Victor Chenkin presented with graphic art and characterization two groups, the first of Gypsy songs, the second of Jewish religious and folk numbers. All the artists added encores. The accompanists were Herbert Jaffe for Mr. Seidel and Ina Roubleva for Mr. Chenkin.

Other Concerts

London String Quartet, Town Hall, November 3, afternoon and evening; November 4, afternoon and evening.

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COSMOPOLITAN OPERA

AIDA, NOVEMBER 1

The third performance of Verdi's popular opera at the Hippodrome was a highly spirited one, much enjoyed by the large audience. A new Aida, Louise Taylor, who has been heard here with other companies, came in for her share of the evening's honors. She revealed a voice of naturally fine quality—resonant and well produced. Bruna Castagna was an imposing Amneris. John Pane-Gasser was the successful Radames, while Carlo Morelli, as Amonasro, revealed anew his sterling voice and operatic experience. Arturo De Roberti as the King was one of the impressive personages of the performance. The other parts were adequately sung by Amund Sjovik, Marie Budde and Albert Mahler. Cesare Sodero was largely responsible for the verve of the performance.

LA TRAVIATA, NOVEMBER 2

A first hearing by the Cosmopolitan forces of Verdi's moving drama of the Lady of the Camellias was given before a crowded house on this evening. The cast was headed by Armand Tokatyan, an Alfredo of fine vocal quality, who gave a dashing impersonation of the romantic lover. This is undoubtedly one of Tokatyan's best rôles and his singing was worthy of the applause accorded it. Edis de Philippe, who had sung Violetta with an earlier organization in this same house, made an individual creation of this rôle, which she acted with grace, pathos and charm. Her singing was expert and expressive, though her voice is not a large one. Angelo Pilotto, a veteran baritone from Italy, was a dominant figure as a dignified and appealing Germont, overcoming by the humanity of his impersonation the drawback of a good voice that shows wear.

Others in the cast were Mmes. Zahm and Standing, and Messrs. Testamala, Mahler, Bussy and Conti. Cesare Sodero conducted an expert reading of the score, the chorus was an excellent asset in the ensembles, and the ballet headed by Joyce Cole and David Vaun performed a more than usually elaborate episode in Act III. Ernst Lert's stage direction was original and effective, black drapes being employed for some of the interior scenes, against which the brilliant colors of the costuming stood out. This was one of the better performances of the organization, one of spirit, dramatic power and good *mise-en-scène*. The audience was cordial in extending curtain calls.

FAUST, NOVEMBER 3 (MATINEE)

The Gounod favorite provided variety in a week principally set aside for Verdi operas. It was the second performance by the company of Faust and Rolf Gerard assumed the title rôle. Nanette Guilford reappeared as Marguerite, with Jean Fardulli as Valentine, and Amund Sjovik as Mephistopheles. Marie Budde was scheduled to sing Siebel but was prevented by a cold, so that Georgia Standing enacted the part in her stead and Alice Haeseler substituted for Miss Standing as Marthe. Michel Steiman was the conductor.

IL TROVATORE, NOVEMBER 3

Il Trovatore was sung again on Saturday evening to a large audience. Paola Autori was a new Leonora of routined and appealing vocal style. Maria Larespada portrayed Inez and Arturo De Roberti the rôle of Ferrando. Other parts were sung by Bruna Castagna (Azucena), Pasquale Ferrara (Manrico), Carlo Morelli (Count Di Luna), Albert Mahler (Ruiz) and Luigi De Cesare (An Old Gypsy). Cesare Sodero again conducted competently.

RIGOLETTO, NOVEMBER 4

The cast for Rigoletto on Sunday evening was with one exception that of the previous hearing. Amund Sjovik was a new Sparafucile. Others heard were Wilma Miller (Gilda), Lorenzo Poerio (Duke), Jean Fardulli (Rigoletto), Georgia Standing (Maddalena), and in minor rôles Mmes. Zahm, Seid and Larespada and Messrs. Dufos, Mahler, Bussy and De Roberti. Cesare Sodero read the dramatic score with skill.

White Plains First Baptist Choir Sings Elijah

WHITE PLAINS, N. Y.—On October 28, at the First Baptist Church here an excellent presentation of Elijah was heard by a congregation of over 400. The mixed choir of fifty voices gave a good account of its thorough training under Elizabeth B. Cross, organist and choir director. There were tonal balance, precision of attack and gradation of shading. Moreover, there was a fine feeling for the spirit of the text as conveyed through the music. It is apparent that here is a choir not satisfied with the routine performances of oratorio.

The title rôle was sung with admirable dramatic effect by Frederic Baer, and Helen Wagner Sniffen pleased her hearers in the soprano solos. The women's quartet, consisting of Grace M. Banks, Margaret Ascolese, Ruphelle P. De Gray and Helen L. Richer, also sang commendably. E. H.

Saint Cecilia Club to Give Two Concerts

The Saint Cecilia Club, of New York, of which Victor Harris has been the sole conductor since its inception, twenty-nine years ago, recently resumed rehearsals for the 1934-35 season in the ballroom of the Hotel McAlpin. The club (125 women's voices) will give its two regular concerts for members on January 22 and April 2 at Town Hall. Included on its programs are a number of compositions in all forms especially written for the club, and at the concert in April it will be assisted by an orchestra.

Yvonne Gall and Gregory Golubeff in Whiteman Broadcast

Yvonne Gall, French soprano, and Gregory Golubeff, Russian concert mandolin player, were presented by Paul Whiteman in his inauguration of a new series of "Continental Nights" programs over Station WEAF on November 8. Mlle. Gall is appearing as the featured artist of the Paul Whiteman Music Hall programs for the next five weeks. Her engagement has been limited so that she can take part in an anniversary performance of the Paris Opéra on Christmas Eve. Helen Jepson, soprano of the Metropolitan Opera, has gone on a concert tour, but will return to the Whiteman program soon, having been signed for the Thursday evening series through 1935.

Budapest String Quartet in Dutch East Indies

The Budapest String Quartet are at present on tour in the Dutch East Indies. They return to America late on account of tours through Holland, Belgium and England. They will also play again in Paris and make new records before sailing for the United States. Their tour extends as far as the Pacific Coast, where they are to be heard for the first time. They also fulfill engagements in Texas and Colorado *en route*.

Sylvia Grazzini and Ralph Sgro to Offer New York Recital

Sylvia Grazzini, coloratura soprano, will appear in a joint recital with Ralph Sgro, baritone, at the Barbizon-Plaza Concert Hall, New York, on November 21.

Miss Grazzini was born in New York City. She studied with Reginald Somerville in London and in New York with Eugene d'Avigneau. Her New York début was made in February, 1930, at the John Golden Theatre. She also has sung before the Century Theatre Club (Mrs. Albert Leon Page, president), at the studio of Mr. d'Avigneau and at the AWA Clubhouse. She was also presented in recital at the Plantations Auditorium, Providence, R. I.

New York State M. T. A. Disbanded

The New York State Music Teachers' Association, founded in 1888, and in a comatose state since 1922, was represented by eight former members at a conference on October 29 when it was decided to disband. On motion put by F. W. Riesberg, a life member, under Chairman Elmer's supervision the balance in the treasury was sent to the Musicians' Emergency Fund.

Doris Doe under NBC Artists Service

NBC Artists Service announces that Doris Doe, contralto of the Metropolitan Opera, is under their exclusive management, beginning November 1, for concert and radio engagements.

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Coloratura Soprano

NEW YORK TIMES: "Le Rae sang to shouting galleries—commanded natural resources of considerable power in the ensembles, and in the 'Mad Scene', taking 'G' above high C, and repeating it on vociferous demand from the house!"

N. Y. HERALD TRIBUNE: "The soprano's top notes were remarkably high, and the one closing the 'Mad Scene' (G above high C) was notably clear and firm in tone and true to pitch, and great was the resulting applause!"

N. Y. EVENING POST: "An electrifying high 'G'—caused a stir at the Hippodrome last night—cries of 'bravo' interrupted the proceedings!"

N. Y. MIRROR: "A full house heard 'Lucia' last night. Miss Le Rae's voice has an attractive quality, and she was musical in her use of it!"

N. Y. WORLD-TELEGRAM: "Le Rae scores in high notes—the soprano's voice seemed to have ample body—a skyscraping 'Lucia'!"

N. Y. SUN: "A coloratura soprano of unusually high range—she sang with fluency, and the general effect of her 'Lucia' won sympathetic response from the many hearers."

BROOKLYN TIMES-UNION: "Her beauty of tone never deserted her!"

BUFFALO TIMES: "In the role of Gilda appeared Virginia Le Rae, a young soprano who is said to have a phenomenally high voice. Certainly an 'E' in altissimo caused her no effort, and surprising breath control on this tone amazed and delighted the audience, which gave her prolonged appaluse!"

BUFFALO EVE. NEWS: "Virginia Le Rae was a Gilda sweet and appealing. Her voice of crystalline purity was equal to the coloratura demands of her role, and her delivery of the 'Caro Nome' brought a riot of applause!"

BUFFALO COURIER-EXPRESS: "Rigoletto had a brilliant presentation. The role of Gilda was sung by Virginia Le Rae. She has a coloratura soprano voice of fine texture, and her 'Caro Nome' brought her the ovation of the evening!"

GEORGE LEE MARKS

PERSONAL REPRESENTATIVE

1417 Steinway Hall, New York, N. Y.

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NEW YORK NOVEMBER 10, 1934 No. 2834

What is so rare as a Rubinstein work on a concert program?

—o—

One wonders how symphony audiences were able to enjoy their music before the day of the prima donna conductor.

—o—

Arthur Brisbane, famous journalist, says: "The Pacific Ocean, the most thoroughly American thing we have." What a slur on jazz!

—o—

Shostakovitch, the Russian composer, calls his new opera, Lady Macbeth of Mtsensk. No wonder that she tried to get as far as possible from the scene of her crime.

—o—

An ancient sage said that "Each bird loves to hear himself sing." A cruel modern observer might add: "And some of those birds also love to talk about their singing."

—o—

American symphony orchestras are conspicuously turning their eyes toward grand opera as an additional source of activity and income. The policy is significant and may lead to a new order of operatic venturing in our land.

—o—

Chicago's home Grand Opera Company resumes seasonal activity today, November 10, with Puccini's Turandot, featuring Maria Jeritza. There will be six weeks of performances and a road tour is also in prospect. If grand opera is having a "crisis," Chicago has not found it out, what with the advance subscription sale for the present series and the tremendous audiences at the recent run there of the San Carlo Opera.

—o—

Wisconsin Clubs Urge Radio Reforms

The Radio Committee of the Wisconsin Federation of Music Clubs, headed by Emilie G. McLaughlin of Racine, not long ago launched a commendable campaign to ask better music from the radio stations of the country. "In order to encourage good radio music under the most favorable conditions," the chairmen of this particular department in five state sections asked both club members and others to lend their influence to its program. The proposals sent out were as follows:

1. That on week-days major symphony orchestra concerts and other programs of good music be broadcast at a reasonable hour in the evening, not in the daytime when thousands of business men and women are necessarily deprived of the pleasure of hearing them.
2. That two or more important concerts be not broadcast at the same hour.
3. That no program of good music be curtailed except for a Presidential talk or a governmental emergency.
4. That no program of good music be interrupted, even by station announcement, during the actual playing of a composition, except in case of emergency.
5. That radio continue even more to serve an educational and cultural purpose by presenting good music, which is decidedly both educational and cultural.
6. That at least one major station in each metropolitan district serve on a national hook-up in the broadcasting of good music, such as is customarily performed by the major grand opera companies, the major symphony orchestras or the innumerable artists of national and international fame; and that such station remain a part of the national hook-up, without interruption, throughout the duration of such performance.
7. That every newspaper publishing a radio program include in such program all forthcoming radio concerts or performances by any of the major grand opera companies, major symphony orchestras, chamber music groups or artists of national or international reputation.
8. That chamber music organizations, composers and other artists of national and international fame, be advertised on broadcasting lists by name of organization or person, not by vague terms such as string quartet, trio, pianist, musicale, etc.

Several of these proposals are of interest because they touch upon points that have not been widely discussed. We have heard much of the necessity for providing music of high quality in broadcasts, but decidedly less has been said about the advisability of presenting it at times when it would be available to the majority of listeners.

There is an especial need for observance of the last two provisions—that due publicity be given to the broadcasts of major organizations and artists by the daily press. The practise of listing such programs by the names of the products they represent has been largely responsible for drawing the public's attention away from music as such.

What possible reason can there be for describing the program so vaguely as to remove the identity of the artist or ensemble? Is it a frugal regard for space or is it a stingy effort to avoid giving these people the advertising they deserve? This refers particularly to the newspapers of the smaller cities, but some of the larger journals are also guilty of the practise. Certainly fine art should not be so concealed, unless it is the deliberate intention of the editors to turn their backs resolutely on the finer things and devote all of their reading columns to commerce, political activities and the more flamboyant scandals of the day.

—o—

Should Conductors Be Heard and Not Seen?

Something of a teacup controversy has been stirred, it seems, by the old problem as to whether the conductor should be more a visual than an aural phenomenon, or vice versa. (There are eminent protagonists on both sides of the fence.) The occasion was an article, under the prescient title Gods of the Stick, contributed by Carleton Smith to the de luxe magazine for the stronger sex, Esquire. In this screed there were some gentle animadversions anent the school of "pure exhibitionists"—are they ever pure, we wonder?—and "legitimate artists." Exactly where the line is to be drawn is a moot—and also a ticklish matter.

Frederick Stock, survivor of many podium encounters these many years in the middle western metropolis, took pen in hand and delivered, firmly but kindly, a little homily on the difference between the "show-offs," if such there be, and the Real People in music's inner chamber. We do not know how his remarks will suit some of the more volatile and jumpy of the *maestri*, nor indeed do we know whether audiences are immune to the charms of a smooth and Beau Brummelish exterior (youthful and Continental by preference), but undoubtedly there are many grains of good sense in what Dr. Stock has to say. We reproduce some of the salient points, though without too implicit a faith that the more virtuosic and spectacular baton practitioners will sleep with these precepts under their pillows:

"It has come to pass that many managers of artists and soloists, instrumental as well as vocal, have given preference to artists of the more demonstrative or showy variety, those who build their success and popularity not only on legitimate artistry but also depend upon strongly developed individual traits to captivate and fascinate their audiences.

"The same may be said of the conductors of symphony orchestras. On the one hand there is the kind that adheres strictly to what might be called the 'musical' side of conducting—the artistic interpretation of the text on hand, within the composer's own intention, in more or less undemonstrative fashion. The other kind bases its conductorial principles on showmanship before the public. Their intentions are confined not only to the reading of the score but also to conveying the idea to the public that their individuality is so strongly pronounced and developed that it may rise above the interpretation of the music itself, the merits of which they seek to overshadow or minimize through the display of personal grandeur and the dominating force of their personalities.

"In debating this there is no doubt that the question resolves itself into the point of musicianship versus showmanship. I have myself always upheld that a conductor should be a musician *par excellence*, a fine teacher and always a tactful disciplinarian in order to obtain the best results from the men under his charge.

"It has been my experience that with advancing years even those conductors most demonstrative in their physical demeanor have grown to be more conservative in their general attitude before the public: that they have experienced a change of heart by which they find themselves willing to let the music speak for itself and avoid striving for effects which are extraneous and devoid of real artistic significance. 'Youth' of course has much to recommend itself in orchestral conducting but 'youth' must learn to distinguish between conducting for the public and conducting for the orchestra and should not forget that a leader should be heard more and seen less, which is just the opposite of what we expect from small children.

"A first-class orchestra needs very few outward movements (which are the technical part of conducting). What it needs lies between the text on hand and the players. They must be made to realize that above all it is their task to play music and not merely notes while the conductor seeks to unravel all hidden mysteries and solve for the players all those riddles of which the notes are but an outward symbol. To recreate and reproduce the composer's aims and vision in strictest conformity to his wishes—this after all is the supreme art of conducting; one which is only attained in fuller years.

"While it is true that real conductors are born and not made, yet the fact remains that all have a long and arduous road to follow, that to achieve enduring success means endless struggle and effort."

Perhaps the golden mean in this much disputed matter of visibility lies half-way between the covered orchestra pit at Bayreuth and the perfectly stuning set-up devised a few years ago by one of our leading *maestri* by which the players were relegated to the darkness and the beams of a spot-light anointed the idolized leader's head. This arrangement, we hasten to add, did not endure. Perhaps the famous experimenter now looks upon it as one of his youthful indiscretions.

—o—

How Orchestras Are Created

Apparently it is not an impossible undertaking to make an orchestra bloom where only chairs and an auditorium stood before, if an indomitable personality sets out to do it. Two things are needed—faith and funds. This fact has often been substantiated in the past, but on occasion these musical organizations have been short-lived. Useful lessons have been learned in the last decade or two about methods for financing concert ventures, until now even the smaller cities seem to proceed with canny knowledge of the rules of the game.

A good instance of successful enterprise is found in one of our leading Southern communities. Whereas many major musical organizations in even the largest metropolises throughout the world are suffering privations because of economic stress, the Richmond (Va.,) Symphony Orchestra, led by Wheeler Beckett, American composer and conductor, is now entering its third season on what is reliably reported to be a firm artistic and financial basis secured by the widespread backing of the community.

The conductor, in an interview published elsewhere in this issue, comments on the fact that this organization of seventy-five professional musicians, said to be the largest symphonic ensemble in the South, attracts audiences of from 2,400 to 3,000 to the municipal Mosque Auditorium, the use of which is given by the city as its contribution to the civic enterprise. The guarantee fund for the orchestra's financing, he relates, is not supplied by one or two wealthy patrons, "but is democratically subscribed by 180 contributing members who give $100 each for the season."

This surprisingly simple plan for solving the financial problem might be widely copied with benefit. Assuredly, the material for orchestral bodies exists all over the country and in too many cases its value is not appreciated by the community. The government has gone to considerable effort to create what is sometimes called "made work." The citizens of the nation ought to emulate this activity in the creative and interpretative field. If the affluent dwellers in every American community would follow the example of Richmond's valiant 180 and each contribute a hundred dollars annually for five years, what miracles of musical growth could not be attained in the United States? We are willing to wager that the community as a whole would have come so to appreciate the orchestra by the end of that time that no further contributions of such size would be needed.

VARIATIONS

By Leonard Liebling

An arresting manifestation is the artistic importance to which certain formerly lowly musical instruments have attained. The Spanish virtuoso, Segovia, and the Aguilar Quartet, respectively, elevated the guitar and the lute to the dignity of presentation in classic halls with programs including even Bach. Sam Segal climbs to serious heights via his mandolin. Borah Minevitch does the same thing with his harmonica. La Argentina tells veritable musical tales with her castanets. A season or two ago, there was a saxophone recital at Town Hall. (Never forget that Debussy wrote a concerto for that instrument.) That same auditorium harbored a concert by a marimba orchestra.

It would not be surprising soon to hear Stravinsky played on the ocarina, and an Ernest Bloch sonata on the jew's harp.

* * *

Incidentally, Strauss is leader and president in Germany, of the Reich Music Chamber. The organization recently issued this order: "The inclination of many Germans to consider whatever is foreign as good, and especially as better than the German equivalent must be fought with all means."

American public, please take notice.

* * *

Our old friends, Mrs. Gabble and Mrs. Glumph were conversing again last week, and the eavesdropper reports as follows:

"I'm glad to see that the Philharmonic Orchestra and Metropolitan Opera are combining against the Cosmopolitan Orchestra and the Stadium Opera."

"Well, why shouldn't they, after the Philadelphia Orchestra and the San Carlo Opera set the example with the merger?"

"It made Arthur Judson sore and he resigned the presidency of the Philadelphia Orchestra. He's going to be succeeded by Stojowski—"

"You mean Stokowski, don't you?"

"Well, Stojowski or Stokowski. What's the difference? I never can get those Czechoslovakian names straight anyway."

"Did you read that Geraldine Farrar is going to be the collaborator for the Metropolitan Opera radio broadcasts?"

"Yeah. Won't it be funny to hear her talk about motor cars, or complexion cream, or laxatives, or something?"

"The Listerine people are putting on the Metropolitan Opera broadcasts."

"I'll bet she'll have to do some gargling over the air."

"That's exactly what my husband calls all opera singing."

"Only the trills sound that way, my dear. Have you heard Lily Ponselle?"

"Often. I adore her in the Mad Scene from Traviatore."

"What does she get mad about?"

"As nearly as I can make out, she marries a man named Manrico, but he wears a magic helmet that makes him invisible on the wedding night."

"I can't say that I blame the girl."

"What's her name?"

"I forget."

"Another thing I can't make out, is why they bring on a horse at the end of Rigoletto."

"Not in Rigoletto—that's in Tristan and Brünnhilde, or one of those Wagner operas."

"You're right. By the way, the papers say that dear Doctor Damrosch is going to lecture those Wagner singers."

"It's time someone got after them, the way they let themselves get fat. For instance, take Lucrezia Boris—"

"You're mixing her up with that opera, Good-enough Boris."

"So I am."

"Say, what's a theremin?"

"It's a kind of drug, like aspirin."

"No, I mean the musical instrument. I was reading about it."

"Well—er—the theremin is that big drum made of copper or some kind of metal. The drumsticks are worked by a dynamo—"

"I know. That's what the critics call dynamics."

"I never understand what they're writing about. There's that fellow on the Times, Martin Downey. He used the word *'tessitura'* the other day. That's a poisonous spider. Now, what's that got to do with music?"

"It's a Spanish expression, like *bel canto,* which means 'chanting like a bell.' "

"Is Galli-Casazza going to sing this season?"

"No, she's giving joint recitals with Bruna Walter."

"Aren't you thinking of Walter Castagna?"

"So I am. He's the greatest tenor these days, isn't he?"

"Yes, I heard him in Beethoven's Messa Solemnis."

"Now I caught *you* napping. It's called Messa Voce."

"You've got me there. I really know very little about opera. What I really dote on is those sonatas, when three violins and a cello play together—a quartet."

"No, that's called chamber music. A quartet is four singers, like in Lucia."

"You're goofy. You've got it crossed with the Rigoletto Sextet."

"Ha, ha! The Sextet is in Floradora."

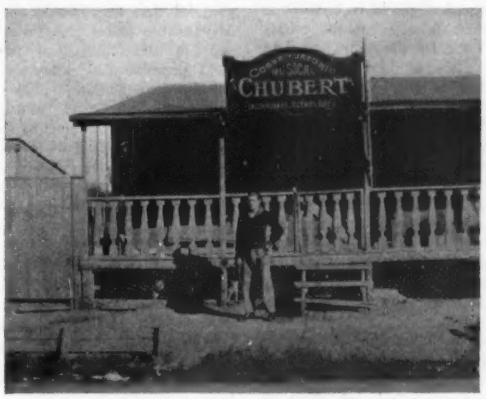
"Of course. How stupid of me."

"Well, darling, I'll have to be running along. It was such fun to talk to you and feel that we have the same hobby."

"Yes, I always feel sorry for those poor souls who aren't music-lovers. They don't know what they miss, do they?"

"No, indeed. Good-bye, dearest."

"Good-bye, angel—until the next Philharmonic recital."



TALENT IN THE TROPICS.

Snapshot taken at a village near Bahia, South America. The place has 500 inhabitants, and all its children over four years of age are pupils at this "Conservatorio Musical Chubert," a branch of the major institution at Buenos Aires.

J.B.H. kindly forwards this clipping from the Springfield, O., Daily News-Sun:

COLUMBUS, O., Oct. 20.—(U.P.)—The music critic of a Columbus newspaper called the hotel at which an eminent pianist was stopping.

"Please, may I speak to Mr. Rachmaninoff?" the critic asked the telephone operator.

"Is he here with the football team?" queried the operator.

(The Colgate football team was stopping at the same hotel.)

* * *

There is a double tax at poor concerts—the Government tax, and that on the patience of the listeners.

* * *

Evanston, Ill.,

Dear Variations:

I see by the papers that a bear at the Breslau (Germany) Zoo, "driven frantic by the constant blare of a nearby radio, mercilessly clawed to death his mate of eight peaceful years."

The zoo officials were stupid. Before the murder, they should have sent the bear to the radio station, where he could have vented himself upon the really guilty parties.

I always knew that this business of sending short wave jazz programs to Europe would result in tragedy. Now you see it.

Very truly yours,

HAROLD E. FRY.

* * *

More's the pity that some German jests do not bear translation into English. For instance the one when Gustav Mahler and Josef Stransky had their first meeting in Vienna. Previously unacquainted, the two were guests at a dinner. As the party assembled, the composer-conductor following local custom, introduced himself to Stransky by bowing formally and saying, "Mahler." Stransky returned the salute and replied "Musiker."

* * *

In the New York Times of November 4, earnest Olin Downes puts his writing finger unerringly on some especially sore spots of current musical conditions.

He ascribes the poor attendance at concerts, in part to the growing and improving mechanical reproduction of tonal performances. Also to the cut-throat competition which purveyors in the musical field have learned from the example of the business world.

Downes' essay is so trenchant, courageous, and true, that I wish I could re-publish it all on this page, but space permits only a few quotations:

. . . . An artist's career is largely a matter of advertising, percentages, profits. The musical corporations fight one another for right of way through various territories, vigorously if not as brutally as rival oil companies fought their way years ago, to triumph over or exterminate their rivals. . . .

The matter is further complicated, from the economic side, by the fact that, just as labor, raging against cruelty and injustice, has had to organize itself to save its neck, and just as unions, in these days, often use their power as senselessly as certain employers did, so the musicians have organized for conflict. Rather less intelligently than the best organized labor, they in turn contribute prejudices, lack of vision, innate hunger for power, and promotion of incompetence, to hurt music rather than aid it. The sickening stupidity of the dog-eat-dog policy is particularly sickening in this field, where, if anywhere on earth, genuine ideals, long and patient development of craftsmanship and reverence for art are indispensable for worthy achievement.

But this is not worse than the corporate evils of the other side: the buying up by rival organizations of artists for whom there is no market, in order that the other organization shall not have them to sell; the moving about of famous artists as pawns in a game of managerial conflict; the desperate attempt to give all the artists thus secured by contract jobs where there are none, or the methods by which another artist than the one desired is rammed down the throats of a music committee.

As for the high crimes committed against music by the radio companies at the behest of advertising agencies that could not tell a sonata from a can of tar—that is something for a whole chapter in itself. The public writhes under this, gives thanks to heaven for the occasional oasis of an orchestral concert of high rank or the broadcasting of chamber or choral music of quality, and takes some comfort from the fact that big business organizations, finding to their own surprise that the advertisement pays, have lately gone into the cultivation of symphonic literature. Through the material interests of these indulgent masters of public taste more good music is now available to the great public than was the case ten or five years ago. The fact remains that the basis of the whole affair, the basis on which the American public can have its music today, outside of a few great orchestras whose ministrations are an eternal honor and monument to them and the generous-spirited people of wealth who make their concerts possible—this basis, in a word, is business, business, business.

It is a vicious circle. Organization is essential. Organization must pay. The artist must prepare and advertise his tour just as much as Mr. Heinz prepares a new campaign to sell pickles. The young man or woman of talent, with fair hopes for a future in which he may live and think as an artist, is appalled to enter the impresario's office. He plays if the manager has time to hear him. He produces his credentials—recommendations of famous artists or teachers, critical reviews from responsible pens. He has a big repertoire. All that is not the question. The question is how many thousand dollars he can raise to hire halls and get himself before the public. Without that, says the manager, there is no good reason to waste time in conversation. For this the manager is not necessarily to blame. Unless he functions effectively the situation is hopeless for the artist.

The public, for its part, has been thoroughly debauched by sensational press campaigns and by the exploiters who pile Ossa upon Pelion to produce some new sensation for the box-office. It may be an octogenarian who plays the Faust fantasy with his left foot, or an infant prodigy who sucked the Liszt B minor sonata from his bottle. The public has been educated to that, and it is very hard to uneducate it after an idea has been deeply grounded. And now, at last, we are approaching the aftermath of this exploiting, mechanizing, and distorting of taste. Surfeited with sensations, short of pocket money, the public is failing to pay. What shall be done?

* * *

Colleague Pitts Sanborn, critic of the New York World-Telegram, advocates the presentation of a Bruckner cycle comprising all his nine symphonies. The gesture, reverent and just though it might be, is not likely to shed any new light on the music. The general opinion again doubtless would crystallize into the belief that Bruckner, like the curate's egg, is exceedingly good in spots.

* * *

Apropos, it is amusing to read in Chord and Discord, that animated little magazine which makes zealous propaganda for Bruckner and Mahler: "At the American première of Bruckner's seventh symphony, the eminent critic Krehbiel said fifty years ago, 'Next to this symphony, Tristan sounds as simple as a Haydn symphony.' "

* * *

Henry Ford, motor magnate, says that the economic slump is over. As soon as our unemployed musicians discover it, all will be well.

* * *

"Demi Tasse" wishes to know "why those musical advertisements of Martinson's Coffee have overlooked Bach's Coffee Cantata?"

* * *

And Godowsky's Java Suite?

Who says no one reads the erudite literature I perpetrate?

November 5.

"Dear Simon,

"Your fears concerning the appropriation of my Tune Detective material are groundless so far as Charlie Hill is concerned. We have had an understanding for some time, and he pays me royalties on everything that I contribute to his act. Incidentally, I think he puts it over very well from the vaudeville standpoint. Those audiences are different from the coöperative and sophisticated crowd that we get at the Barbizon-Plaza Sunday Nights at Nine. Charlie's own vivid description of some of his small-town hearers is 'They eat their young.'

"Burlesquing prima donnas is also not the sole property of Vandy Cape, although most people seem to agree that there is no one quite in her class.

"It's amusing to find the Tune Detective habit growing among our columnists. Ripley was one of the first, and now Winchell, Bob Garland and others are taking a crack at it. Even F. P. A. succumbed when some of his favorite Sullivan music turned up in a popular tune. They'll get plenty of material from The Facts of Life in Popular Song, to be published before the end of this month.

Cordially yours,

SIGMUND SPAETH."

You've scandalized me, Sig. I'm no tune detective. I'm a tune defective; I can't even whistle Yankee Doodle without stopping for breath.

* * *

It's very fortunate that Erno Rapee's butler wanted the evening off to call on his new girl-friend a couple of Tuesdays ago. For I had no difficulty in substituting for him, particularly after I had displayed my prowess in pulling champagne corks. That happens to be one of my specialties acquired through many years of experience. Modestly, may I state that I can so uncork inferior champagne that it pops just like the most expensive brands. No one can tell the difference—unless they examine the labels on the magnums.

Well, as I was saying, it was fortunate that Erno's butler wanted that particular night off, for Erno was giving a royal party and I had the chance to observe some of your tonal confreres performing out of their elements.

Marischka (only the deity knows how she spells it) Rapee was as usual the life of the party. The new red color of her hair seems to have gone to her head, making her more intoxicatingly charming than ever before when she was a mere blonde. Surrounded by devastated gentlemen whom I recognized as Jack Coles, Leonard Liebling, Pitts Sanborn, Fred Sperling, Arthur Bergh, Horace Johnson and Sidney Matz, the ladies of the evening had to content themselves with each other and Emanuel List. I did see A. Walter Kramer kneeling at Estelle Liebling's feet, but I assure you it didn't mean anything. At least Arthur Mosler wasn't perturbed for he was getting along magnificently with Mrs. Sandor Harmati. Rosalie Kramer and W. G. Van Schmuss were discussing food, clothes, music and other matters of importance near my station at the champagne table. Erno, Colette D'Arville and Jerry Bergh were arguing about the merits of bald-headed men versus the hirsute species. All conversation had become very illuminating when I decided it was time to announce supper. Everybody dropped hands and rushed helter-skelter to the dining-room. Mr. Johnson and an artist named Bernhardt tied for first place, so I decided to award no prizes.

I was tired from the excitement when I climbed into my single iron bed with the sag in the middle at two-thirty a. m. D'you know Erno's butler must have a strong nervous amendment to his constitution.

* * *

I've come to the conclusion that all this revived talk about Gertrude Stein's literary style doesn't warrant the time spent on discussing it. Just because Virgil Thomson wrote some music to the libretto of Four Saints in Three Acts, I can't understand why musicians have discovered her existence.

Gertrude's style is very easily explained. It is merely a literal translation of a heated Parisian conversation, beginning, *"Qu 'est-ce que c'est que ca que cela que ca. . . ."*

* * *

Dear Mr. Snooper:

I hope you don't mind my writing to you. Being the stage-hand at Town Hall has advantages. Though most of the audiences is made up of people what get in free, there is them concerts when nobody but the critics gets Annie Oakleys. Its then I'm proud to think I don't have to pay to listen. Especially when its orchestra.

Course its different if I didn't like music. But I love it. Why I been taking tuba lessons for four years, and I got to the point now when I never miss the count on blank measures.

Theres one guy whats so white I get a big kick out of when hes round. That's that feller Gabrilowitsch He played some stuff last week with the National Orchestral Association and it went over big The way the house acted, I thought they was going to throw the chairs, so excited they got.

After it was over a whole bunch crowded up to the dressing-room and it was all I could do to get it open.

But what got me was a lady who beat all the rest in. She didn't tell Gabby how grand he was at all but spouted about her health and what a grand doctor she had in some Eyetalian place. She talked his ear off for five minutes while the crowd waited. I bet she didn't know nothing about music. Now if she was a tuba player like me she'd know what a grand piano player Gabrilowitsch was and have been more complimentary.

I just wanted to tell you what I thought.

Yours truly,

H. C. ANDERSON.

* * *

I'm always overhearing conversations which I shouldn't. Most of them I can't repeat in the Musical Courier, for I understand people are still sensitive even after four years of wanting cake to eat and getting hard-tack.

However, occasionally I hear remarks that are so illuminating that if you touched them with a cigar-light they'd explode. Here's a dialogue between two well-groomed ladies I listened in on during my luncheon siesta in the lobby of the Barbizon-Plaza last Monday.

A middle-aged dowager was talking to a charming blonde. "I realize your problems, of course, and I sympathize with them," she said. "However, our organization has had serious ones, too. Four years ago we used to have a large membership and the fees we charged enabled us to present the very best talent in entertainment. But now, though our membership is smaller we have had to cut our fees so that we charge no admission to our recitals. It has been necessary, or we wouldn't have any attendance, and our club does such a great work in keeping serious interest in the arts alive, we feel that it is paramount for the national cultural welfare to hold the society together. You can readily appreciate how much the country needs us."

"Yes, indeed," answered the younger woman, "but I have to live, too, just as your club does. I have had to cut my fees, too. I really must be paid for my song recitals, or I shouldn't be able to continue to pay my rent. Normally I get $300 for a program, but in order to help you in the great work you are doing I could come to you for $150."

"That is fine of you. And I do appreciate your interest. But, you see, we have to pay for the printing of the announcements and the programs, then there is the rent of the hall and, of course, the money necessary for the refreshments. Even though the food is simple, we have to take care of that bill right away. And you can see because we don't charge admission there is little left over to pay the artists.

"Four years ago we always paid our artists. Big fees, too, and we were happy to help them. Now we cannot. In a couple of years we expect to be back on our feet, and if you would only let our club hear your beautiful voice this time for a very nominal fee I know that the members would be so grateful that they would really engage you at your top price next time. Possibly next year, my dear, though of course you know I can't promise that definitely."

"My dear madam," said the singer in a calm, collected voice, "you are wasting my time, and I am listening to too much of your oratory. You tell me I am a marvelous artist, that I sing gloricusly, that there is no one whom you wish to help so much. Very well. I will sing for your club for $150, a certified check to be paid me before I begin the recital."

"You are a difficult person," said the irate dowager. "But if you insist on being paid so much, we'll have to do it. I was told by my club to get you as cheap as I could. Personally, I think you are only worth $150, though we would have been willing to pay $250, what we paid Mme. Stringando last week. Don't worry, we will have your check for you and . . ."

"I wouldn't sing for you or your club for $2,000." The blonde singer grabbed her coat from the chair and rushed down the stairs.

And I stuck out my tongue at the dowager, who waddled after her in hot pursuit.

"Once again, please. One-two, one-two! The sounds must be rhythmic to get the proper percussion effects necessary in this work."

Brooklyn Hears Rose Raymond

BROOKLYN, N. Y.—Rose Raymond, pianist, was heard in recital at the Hotel St. George on November 2, playing to a large and cordial audience. Miss Raymond chose for her program Mozart's fantasie in D minor, Pastorale and Capriccio (Scarlatti-Tausig), Gavotte (Gluck-Brahms), an intermezzo and a rhapsody by Brahms, four Chopin études and a nocturne and scherzo by the same composer, Legende (Albéniz), and Gnomenreigen and Polonaise by Liszt. This artist, whose masters have included Leopold Godowsky and Tobias Matthay, counts among her numerous musical assets a vital, flowing tone that commands effects of sparkling or sombre beauty; a technic unobtrusive and easy; and a temperament governed by poetic feeling and good taste. Her hearers recorded their enthusiasm by hearty applause, demanding two Chopin numbers as encores. S.

Basel Conservatory Starts New Year

BASEL, SWITZERLAND.—The Basel Conservatory of Music has started its new scholastic year with a large enrollment of students from Switzerland, France, Italy, Germany, Austria, Sweden, Scotland, and the United States. As theretofore, Dr. Felix Weingartner, director of the conservatory, is holding a class for conductors, which is attended by pupils from many countries. Dr. Weingartner's master-class in conducting next June already has enrollments from Europe and America. Weingartner, whose fiftieth jubilee as a conductor was celebrated in Basel in September, has won his students by the universality of his art and learning and his deep understanding of each young musician's problems. This year the Basel Conservatory is developing further its highly successful department of gymnastics for children of all ages. There are also courses for teachers of gymnastics, rhythmics, dancing, solfeggio, method, pedagogics, and this part of the work is also being enlarged this season.

Foreign News in Brief

Record Concert Season for Budapest

BUDAPEST.—Budapest has entered upon a record concert season. The Philharmonic Orchestra is presenting a series under Dohnányi, and the Budapest concert orchestra is being heard, with Klemperer, Bruno Walter, Weingartner, de Sabata, Schuricht, Ormandy, Reiner, Failoni, Fsolt, Weisbach, Molinari and Mengelberg as the season's conductors. On October 22 the Vienna Philharmonic, under Toscanini, played here, presenting the Beethoven ninth symphony and Kodály's Psalmus Hungaricus; Furtwängler is to lead the Vienna Philharmonic in another program here. Singers on this season's list include Lauri-Volpi, Dusolina Giannini, Elisabeth Schumann, Margaret Perras, Lotte Lehmann and Maria Müller; pianists, Rachmaninoff, Hofmann, Friedmann, Cortot, Edwin Fischer, Brailowsky, Horowitz, Bartok, Dohnányi; violinists, Hubermann, Heifetz, Szigeti, Milstein, Morini; cellists, Casals, Feuermann, Piatigorsky.

Marguerite Roesgen-Champion's Activities

PARIS.—Marguerite Roesgen-Champion, French harpsichordist and composer, is again touring France, Belgium and Italy, most of her appearances being return engagements. The harpsichordist is this season being asked to play Bach extensively, in view of the forthcoming celebration next spring of the 250th anniversary of the Great Cantor's birth. Mme. Roesgen-Champion is also appearing on various occasions as soloist in her Aquarelles for harpsichord and orchestra, and different singers have already announced the premières of her latest songs. Two of the composer's Christmas Songs (for young people) are being published simultaneously, and on phonograph records. Mme. Roesgen-Champion has also been invited to lecture this season on her new method of musical notation. I. S.

Simon Barer's Schedule

PARIS.—Simon Barer, Russian pianist, is playing on November 25 in Queen's Hall, London, presenting the Tschaikowsky concerto, Sir Thomas Beecham conducting. On December 6 Barer will give a recital in London, and is touring England before and after these two London engagements. In February he makes another tour of the British Isles, being featured at the International Celebrity Subscription Concerts. Barer is also booked for a tour of the Scandinavian countries and for appearances in Paris. I. S.

OBITUARY

Carlo Nicosia

PHILADELPHIA.—Carlo Nicosia, composer, teacher, and conductor, died at his studio in this city on October 31. Mr. Nicosia, who had coached Mary Garden and John McCormack, had conducted at the Opéra Lyrique in Paris, in the Metropolitan Opera House and with the Hammerstein Opera Company. He directed and managed several opera troupes which toured Europe and South America. At one time he directed opera at Cairo, Egypt. In 1922 he won a prize offered for orchestral composition in Palermo, Italy. P.

Mrs. Albertine Ziegler

Mrs. Albertine Ziegler, widow of Henry Ziegler and granddaughter of Henry Steinway, founder of Steinway & Sons, died at her home in Woodmere, Queens, at the age of seventy-one. Mrs. Ziegler was a patron of music all her life. Her husband, who died in 1930, was a vice-president and director of the Steinway firm.

Stainslav Shatzky

Moscow.—Stanislav Shatzky, director of the Moscow Conservatory of Music, died on October 30 at the age of fifty-six. L. N.

Centenary of Borodin's Birth Recalls Career of Russian Musician-Scientist

(*Continued from page 6*)

a great deal of time in conversation with my students, because the young pupils ought to be directed carefully in their labors. I have at heart the interests of the academy. If on the one side is the desire wholly to finish my work (Prince Igor), on the other hand I dread that I should occupy myself with it too assiduously and so should be led to neglect my scientific labors."

In a similar vein, he once said to a friend: "Igor is my natural child. I take care to keep him well hidden."

Relations with His Students

As the above letter to Mme. Karmalina indicates, Borodin felt that his chief responsibility in life was to his pupils. They in turn learned to look to him with affection and respect. One of them wrote as tribute to his professor: "Borodin spent whole days in the laboratory with his students and was never too busy to answer any questions which they might wish to ask relative to their work. We could always approach him and discuss our problems with him without fear of being repulsed or of receiving evasive replies. He was a man of even temper and his uniform consideration and kindliness of manner won our admiration and affection. The only signs of impatience which he ever exhibited were provoked by our negligence or lack of care. 'Little father,' he would say, 'if you continue to work in that manner it will not be long before you will destroy our fine collection of apparatus.' Or at another time he would exclaim, 'How can you produce such foul odors in this beautiful laboratory?' . . . His relations with his students did not cease at the threshold of the laboratory, for most of us were received into his house as friends and always took our meals there when we worked over hours. Borodin was ever on the lookout for positions for his students and it was proverbial that those requiring the services of trained chemists could not meet him without being solicitated for places for his former pupils."

The demands upon Borodin's time became heavier and heavier. In the later period of his life, Rimsky-Korsakoff says of him, "Rarely did I find him in his laboratory, still more rarely at composition or at the piano. Usually it turned out that he had just gone to or was just returned from a meeting; that he had spent all day driving about on those same errands, or else had been writing business letters, or working over his account books. Add to these his lectures, the various meetings of the academic conference and other meetings, and it will become clear that there was no time at all left for music. Thanks to the charitable hurly-burly, his time was frittered away on trifles that could have been attended to by such as were not Borodins."

Yet, in spite of all, Borodin did somehow manage to compose and to do research. However, the number of his compositions and his scientific papers became fewer as the years passed, but not because of any failing ability, for the quality and originality of his work was if anything improving. It was merely the old story. Time is so inflexible. One cannot help but wonder that during his career, Borodin found the time to compose in amount and quality as he did and in addition to carry out the tedious experimental research which resulted in twenty-two scientific publications.

A Chaotic Home Life

As the epic of a great existence approached its end, Borodin's home life became more and more chaotic. We read with mixed feelings Rimsky-Korsakoff's vivid description: "Knowing well his kind and easy-going nature, medical students and all sorts of student-youth of the fair sex (Borodin was a staunch champion of education for women), besieged him with every manner of solicitation and request, all of which he tried to fulfil with characteristic self-denial. . . . Anyone entered his house at any time whatsoever and took him away from his dinner or his tea. Dear old Borodin would get up with his meal or his drink half tasted, would listen to all sorts of requests and complaints and would promise to 'look into it.' To this must also be added that Catharine Sergeievna was a constant sufferer from asthma, passed sleepless nights and frequently arose at midnight. Alexander Porphirievitch had a difficult time with her at night, got up early and did not have sufficient sleep.

"Their whole home life was one of unending disorder. Dinner time and other meal times were most indefinite. Once I came to their house at eleven in the evening and found them at dinner. Leaving out of account the girls, their protégées, of whom the house had never any lack (although the Borodins had no children of their own, they were continually adopting orphan children and caring for other unfortunate children), their apartment was often used as a shelter or a night's lodging by various poor relatives who picked that place in which to fall ill or lose their minds. Borodin had his hands full with them, but he doctored them, took them to hospitals and then visited them there. In four rooms of his apartment there often slept several persons of this sort; sofas and floors were turned into beds. Frequently it proved impossible to play the piano because some one lay asleep in the adjoining room. At dinner and tea too great disorder prevailed. Several tom-cats that found a home in Borodin's apartment were wont to parade across the dinner-table, sticking their noses into plates and unceremoniously leaping onto the diners' backs. These cats basked in Catharine Sergeievna's portection. . . . You might be sitting at (Borodin's) tea-table—when behold! Tommy marches along the board and makes for your plate; you shoo him off, but Catharine Sergeievna invariably takes his part and tells some incident from his biography. Meanwhile, zip! another cat has bounded at Alexander Porphirievitch's neck and twining itself about it, has fallen to warming the neck without pity. 'Listen, dear sir, this is too much of a good thing!' says Borodin, but without stirring the cat lolls blissfully on.

Lovable Creature of No Whims

"Borodin was a man of no whims and easy to get along with. He slept little, but could sleep on anything and anywhere. He could dine twice a day, or go dinnerless altogether, both of which frequently happened. He would drop in on a friend during dinner and being invited to join in the meal, he would say, 'As I have already dined today and consequently have formed the habit of dining, I might as well dine once more.' . . . Next time it might be just the contrary. Having vanished and remained lost all day, he would drop in at evening tea and calmly sit down near the samovar. His wife would ask him where he had dined and only then would he recollect that he had had no dinner at all."

Such was Borodin. It is little wonder that his friends said of him: "Borodin, in the nineteenth century, seems like one of those saintly figures, which medieval legend has made familiar to us."

He was a gifted composer, a scientist and teacher of exceptional ability, and as lovable a character as musical history can furnish us—indeed a truly great man.

Rossini's Opera Moses Announced for New York Coliseum

The first production in the United States of Rossini's four-act opera, Moses, will be presented at the New York Coliseum, New York, on December 1 and 2. This event has been arranged by the Yeshiva College Sponsors and Supporters Committee, in conjunction with the Chicago Opera Company under the direction of Alfredo Salmaggi. Proceeds of the double performance will be devoted to the Yeshiva College Scholarship Fund.

For the production special scenery is now in course of construction, the designs and setttings for which will make necessary a triple stage, measuring 180 feet wide and 195 feet deep. Thousands of people will participate in the separation of the Red Sea scene. The ballet will number 300, the chorus 200 and orchestra 150. The staging includes, among other novel features, a thirty-six foot figure of Moses, copy of the statue by Michaelangelo; a mountain top setting for the Ten Commandments scene and a gigantic Temple of Isis.

Musicales

Jeritza Heard in First Rubinstein Club Concert

Maria Jeritza opened the forty-eighth season of the Rubinstein Club (Dr. William Rogers Chapman, musical director), on October 31 in the grand ballroom of the Waldorf-Astoria. Assisting artists were William Martin, tenor of the Paris Opera and Opera Comique, and Frank Davenport, baritone of the Philadelphia Grand Opera. Arpad Sandor was at the piano. The auditorium was filled to capacity.

Mme. Jeritza's numbers included a song group by Schumann, Holmes, Ernest Charles and Bryson Treharne, scenes from Cavalleria Rusticana (with Mr. Martin) and melodies of Vienna by Lehar, Kreisler, Kalman and Strauss. The soprano was in brilliant voice, and her full, buoyant tones and the temperamental coloring with which her interpretations were liberally endowed won her a storm of applause after each appearance. Finally, after Mme. Jeritza had granted a series of encores to the insistent clapping the audience rose to their feet and gave her an ovation that brought her out for a final bow and word of thanks.

The other artists of the evening conducted themselves well. Mr. Martin displayed a smooth and pleasing tenor voice in the aria Nessun dorma from Turandot and three songs. Mr. Davenport opened the program with the Adamaster, Roi des Vagues Profondes from L'Africana, and closed it with an aria from La Forza del Destino. His tones are rich and flexible and he sings with ease. Both of the masculine singers were recalled for several encores. Mr. Sandor furnished masterly accompaniments for the three vocalists.

M. L. S.

* * *

Thomas Sings for Criterion Club

A large audience applauded John Charles Thomas for his singing of a program of sixteen songs for the Criterion Morning Musicale, Plaza Hotel, New York, November 2. The baritone sang with inimitable idealization, sonority, and mellow tone. There was excellent characterization in such numbers as Au Pays, (a military chanson by Augusta Holmès) and Bob White (Wolfe), and behind it all the genuine feeling of the true artist. These characteristics brought resounding applause to the singer, who added encores after each group.

Carroll Hollister played accompaniments of refinement and sympathy, from memory, and varied the program by performing piano solos by Bach, Debussy and Lecuona.

At the close Mrs. Leonard L. Hill, president, introduced Leonard Liebling, annual guest of honor, who gave a brief talk.

F. W. R.

* * *

Frank Bishop Presents Varvara Yakounchikoff

Frank Bishop, pianist, is presenting Varvara Yakounchikoff, Russian musicologist, graduate of the Leningrad Conservatory, in a series of three lectures at his New York studio. The first of these took place on October 29, Miss Yakounchikoff's subject being Present State of Musical Cultural in Soviet Russia.

Before a good-sized and attentive audience, the lecturer outlined this comprehensive subject. She began by giving a brief description of the social and governmental structure of the Soviet Republics, and of the numerous racial divisions of the Russian people. Her background thus sketched, Miss Yakounchikoff said that music in Russia today has a threefold purpose—propaganda, education of the people, and the development of culture in general. She herself has had experience in drawing up symphonic programs for audiences of workmen, and they seem best pleased with concerts which illustrate some social theme—such as the French Revolution, or even propaganda against intemperance. Miss Yakounchikoff said it was difficult for the program compiler to assemble music appropriate for such concrete subjects, but the workers, who make up an exceptionally demanding and critical audience, appreciate something of this nature. She stated that they could be counted upon to enjoy Beethoven or Moussorgsky, in fact any music of substantial thematic content, but that decadence, as represented by Debussy and the later composers of this school, was absolutely unwelcome.

Opera and ballet, she remarked, are flourishing, the repertoire being not greatly altered since pre-revolutionary days. She touched on the educational system for musicians under the Soviet, and on the new music trends among the young composers. In regard to this last, she said that they are working mainly on the large forms, although song literature is growing. Besides the conventional subjects for art inspiration, she said that many composers put into music their feeling for manifestations of the machine age, collective farming or the like. A campaign against drunkenness has resulted in many songs devoted to this propaganda. Miss Yakounchikoff said that the present inspiration of U. S. S. R. by no means confines itself to this type of output, but that some excellent music of this kind was being produced.

M. L. S.

* * *

La Forge-Berúmen Artists in Middletown, Conn.

Middletown, Conn.—The La Forge Spanish Trio, consisting of Emma Otero, coloratura soprano, Manlio Ovidio, baritone, and Gerald Mirate, pianist, all from the La Forge Berúmen Sutdios of New York, gave a recital at Wesleyan University, October 28. The large theatre in which the concert was given was filled to capacity and the audience responded enthusiastically. Miss Otero's merits of voice and stage presence won the audience from the first. Mr. Ovidio has a rich, ringing baritone, employed with skill. Mr. Mirate played two groups of piano solos and all of the accompaniments with technical facility and unusual musicianship. In the duets by Miss Otero and Mr. Ovidio an artistic standard was maintained. All the artists were obliged to add to the printed program.

K. R.

Toscha Seidel to Play in Canada

Toscha Seidel is scheduled to give a recital in Moncton, N. B., on November 30 in connection with other appearances in Nova Scotia and Prince Edward Island.

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BOSTON CHICAGO

Chicago Recitals Include Return of Favorite Artists

Tibbett, McCormack and Spalding Among Headliners of Musical Week—Marie Morrisey, Georgia Kober and Theodora Sturkow-Ryder in Benefit Event—Orchestral Concerts Delight

CHICAGO.—Four of Chicago's popular musicians appeared at a benefit concert for the Protestant Woman's Protectorate and Father Ralph Rohr's Camp for boys, at the Studebaker Theatre on October 28. Marie Morrisey, contralto, Georgia Kober and Theodora Sturkow-Ryder, pianists, and Violet Martens, accompanist, furnished the program. Miss Kober and Mme. Sturkow-Ryder have long established their supremacy among mistresses of the keyboard, as both have appeared in recital and concert in many music centres. As piano duettists they won recognition at this concert. Their program was varied and played with marked ability.

Miss Morrisey's return to the concert platform after a prolonged illness is indeed welcome, as she has come back in the best of voice. Because of her excellent contralto singing we hope that throughout the musical season she will be heard often. The recital was under the management of Bertha Ott.

TIBBETT IN ORCHESTRA HALL

Under the direction of Henry E. Voegeli, Lawrence Tibbett was presented in recital at Orchestra Hall on October 28, with Stewart Wille at the piano. Tibbett delivered an unusual program with that artistry which has placed him so high in the esteem of music-lovers. Throughout the course of the afternoon the singer won his usual artistic success, ably seconded by his accompanist, who was heard also as solo pianist.

MCCORMACK AT STADIUM

Twelve thousand people attended the benefit recital given by the Irish-American tenor John McCormack at the West Side Stadium on October 28. No tickets having been received at this office, we were not able to share with the throng the pleasure that they no doubt derived from his singing.

ALBERT SPALDING HEARD

There is no violinist today who gives more pleasure to us personally than the American, Albert Spalding. Perhaps we are wrong in qualifying this artist's nationality, for though born in America, Spalding has become an international figure. A gentleman on and off the concert platform, Spalding's playing is so refined, so aristocratic, so perfect that his personality is well reflected in his performance. It is not for us to laud anew the beautiful tone he draws from his instrument, nor to comment on his technic, nor to praise his interpretations of the classics and of the moderns; but it is permissible to thank Harry Zelzer, under whose management the concert was given. Andre Benoist was the violinist's able accompanist and after several numbers had to share the plaudits of the public.

BUCHHALTER FORUM

The Literary Club in the Fine Arts Building, where the Buchhalter Forum was held on October 26, was crowded to overflowing. This was due to the fact that Isadore Buchhalter lectured at the opening meeting on Musical Feelings. A graduate of Illinois University, Mr. Buchhalter is not only known as a pianist and pedagogue but also as an authority on English literature. His talk was illuminating, each point being well taken and reflecting both the musician and the scholar.

Preceding the talk Helen Danek, president of the Forum, had requested the audience not to interrupt the lecture at any time with any demonstration of approval. There was nothing pedantic in his remarks. He knew his subject and well illustrated his point with the assistance of a violinst, a singer and four pianists. The violinist was Anne Motluck, who played her selection with musical understanding. Ada Belle Files, contralto, was the singer; she possesses an excellent voice but it is marred by a vibrato. The pianists were Jeanette Albert, Marvin Jacobs, Helen Danek and Knox Hill.

The Buchhalter Forum has become one of the musical assets of Chicago. Distinguished musicians, speakers and scientists will appear again this year before the organization.

EDOARDO SACERDOTE RECITALS AT MEDINAH CLUB

With the coöperation of Edoardo Sacerdote the Medinah Club of Chicago is presenting a monthly series of recitals by American artists. The first program, on October 31, brought Beatrice W. Brooke, soprano, and Howard Silberer, pianist. Miss Brooke's songs were diversified enough to display her many qualifications as a fine singer. Mr. Silberer's two groups were as interestingly played as they were interesting to hear.

EDITH BIDEAU NORMELLI'S ACTIVITIES

Edith Bideau Normelli, concert soprano and teacher of voice, has opened her season at the Seabury-Western Theological Seminary, where she is director of music. She is booked for a number of recitals during the season. Mme. Normelli recently appeared before the Chicago Junior's Club and the Evanston Art Center, when she was accompanied by Cyril Russell. The Seminary Ensemble, composed of the entire enrollment from the seminary, has accepted several engagements for recital and service appearances. Plans are already under way for the candlelight service given each year before the Christmas holidays.

LAKE VIEW MUSICAL SOCIETY'S NEW OFFICERS

Cora Willis Ware is this season's president of the Lake View Musical Society; Marie Moll Pettibone and Mrs. Herman Kretchmer, vice-presidents; Mrs. Frank P. Whitmore, corresponding secretary, and Mrs. Carl Perry Hubbard, her assistant; Maude M. Gans Bergen, treasurer; Mrs. Arthur J. Simpson, auditor. Grace L. Seiberling is chairman of the program committee; Mrs. Thomas O. Wallace, of the social committee, and Mrs. C. Sherwood Baker, of the active member concerts. Mrs. Wesley W. Polk, Olive D. Ahara, Mrs. William H. Barnes, Arista Bedford Williams, Mrs. Edwin B. Whitfield and Mrs. John A. Cooke are the directors.

The Lake View Musical Society will open its thirty-ninth season on November 12 in the Crystal Ballroom of the Blackstone Hotel, with a reception in honor of the new president. There is to be a musical program furnished by Astrid Buck, soprano; Florence Galajikian, composer-pianist; Caroline Solfronk, flutist, and Elizabeth Harting Percy, violinist.

SYMPHONY CONCERT

Daniel Saidenberg, principal cellist with the Chicago Symphony Orchestra, had the honor of being the first soloist of the season at the regular Thursday-Friday concerts of November 1 and 2. He elected to play the Saint-Saëns concerto in A minor, in which he was previously heard in February, 1931, and Boellmann's Variations Symphoniques. He played both numbers with fluency if not with temperament. He is a fine member of the orchestra and is well liked by the audiences that attend the concerts.

The purely orchestral numbers consisted of the Bach fantasia and fugue in G minor, admirably transcribed for modern orchestra by Dr. Stock; the Planets by Holst; Franck's symphonic poem, Le Chasseur Maudit, and Dvorak's two Slavonic dances.

HARRIET BREWER IN SONG RECITAL

Harriet Brewer, contralto, made her début in recital at Kimball Hall on November 2. The gifted young artist had built an unhackneyed program, consisting of four groups in Italian, German, French and English. She presented for the first time here a song from the pen of Delbert Chute, entitled The Message, which really deserved place on a program which contained the names of Durante, Haydn, Handel, Franz, Schubert, Bemberg, César Franck, Poldowski, Fourdrain, Fauré, Griffes, Weaver, Bax and John Alden Carpenter. Though this was Miss Brewer's first recital here, she is known in this vicinity. Her performance last year with the Apollo Club in Handel's Messiah and her frequent appearances with the Sunday Evening Club at Orchestra Hall have won her a host of friends, many of whom made their presence felt at the recital by prolonged applause after each number. Miss Brewer revealed in her program that she has been well trained, as everything she did is artistic. She also disclosed a rich, mellow voice and good enunciation of her mother tongue as well as of those of foreign nations.

The singer had the good fortune of having as accompanist Edgar Nelson. By his presence he added *éclat* to the recital and gave confidence. Loro Gooch managed the recital.

ANNE RUDOLPH IN DANCE PROGRAM

Anne Rudolph made her first appearance in America at a dance recital in the Goodman Theatre on November 2, under the management of Harry Zelzer. With Mildred Huls at the piano, Miss Rudolph disclosed in a lengthy and interesting program that she has in her resources more than technic, grace and beauty. Her originality made most of her dances real creations. Supple, lithe and well built, Miss Rudolph combines her dance with pantomime and humor. Not only is the newcomer a talented artist of the dance, but she is also an actress of the first order. Her rhythm is impeccable. Miss Huls seconded the dancer brilliantly.

APOLLO CLUB TO HONOR BACH

The Apollo Musical Club, Chicago's oldest musical organization, will join in honoring Johann Sebastian Bach by participating in the Chicago Symphony Orchestra's performance of the Bach B minor Mass on January 8, 10 and 11, 1935, and the Passion According to St. Matthew on April 18 and 19, at Orchestra Hall. Under the direction of Edgar Nelson, the Apollo Club has already begun its weekly rehearsals in preparation for the opening of its sixty-third season with a performance of Handel's Messiah on December 26 at Orchestra Hall. The soloists for this occasion will be Charlotte Simons, soprano; Margaret Gent, contralto; William Miller, tenor; Reinhold Schmidt, bass.

AMERICAN CONSERVATORY NOTES

Frances Anderson, for many years a student at the American Conservatory, has been engaged as teacher of harmony at the New Trier High School, Winnetka. Miss Anderson is also directing the junior chorus at the First Presbyterian Church, Evanston.

Madeline Coffman, violin pupil, appeared in recital at the International House on November 3.

Robert Scanlan, former student of Allen Spencer and director of the piano department at the State University, Kingsville, Tex., was recently presented in a recital at the home of Vice-President and Mrs. Garner.

The American Conservatory Symphony Orchestra will be heard in the annual mid-year concert at the Medinah Michigan Club on February 25. Artist-pupils are to appear as soloists with the orchestra.

Two young violin students of the conservatory have recently been appointed to orchestral positions—Milton Preves, with the Chicago Symphony Orchestra and Leonard Sorkin, with the Silken String Ensemble, broadcasting over the NBC network.

Mary Frances Averill, soprano, pupil of Charles La Berge and dramatic art student of Louise K. Willhour, appeared in a costume recital at the English Lutheran Church, Appleton, Wis., on October 18.

Members of the Allen Spencer Club were presented in a program of piano compositions at the conservatory on October 30.

The Heniot Levy Club held a musicale in the conservatory recital hall on November 4, the program being presented by members of the club.

Esther Goodwin, contralto, appeared in recital at Goshen, Ind., on November 8. Fern Weaver assisted at the piano.

Voice pupils of Karleton Hackett and piano students of Allen Spencer gave the regular Saturday afternoon program on November 3 at Kimball Hall. Ruth Rundstrom, Marjorie Hunter, Roberta Dyer, Paul Nettinga, Mary Cook, Catherine Guthrie and Mildred Fleet were the vocalists, who showed the result of the excellent training received from Mr. Hackett. Mr. Spencer's pupils, Leo Heim, Carol Ramer O'Meara, Margaret Borchers, Josephine Rubel, Catherine Saurer and Mary Fluck Eldridge, set forth fine playing.

CHICAGO MUSICAL COLLEGE NOTES

John Carré, pianist-composer of the Chicago Musical College faculty, was presented before the Kentucky Club recently. Mildred Carlson, artist student of Mr. Carré, will appear as soloist with the Kenosha Civic Orchestra on its winter series.

Marion Jaffray, student of Rudolph Ganz, appeared in recital at the Little Theatre on October 12.

Chester Bagg, for several years a voice pupil at the college, has been appointed director of the Zion Illinois Chorus which recently appeared at Orchestra Hall. Erma Reynolds, leading soprano with the Zion Chorus, is also a former student of the college.

Oland Gaston, Jr., pianist, pupil of Merle West, gave a recital in the Little Theatre on October 26.

Bertha Ostrow, artist trained by Viola Cole-Audet, recently played before the conference of club presidents at the Co-Educational Society. Mme. Audet addressed the meeting. Two orchestral works of Mme. Audet were played by the Vienna Symphony Orchestra on October 13. Eric Sorantin was the guest conductor.

Donald Dean, baritone, who studies with Victor Chesnais, sang at Kalamazoo College for the 101st anniversary of his fraternity on October 21. Stanley Morner, tenor, NBC artist, has finished an engagement at the Marboro Theatre. Leon Sparks, also from the studio of Mr. Chesnais, is soloist at the Fourth Presbyterian Church.

Marjorie Gillam, soprano assistant to Mme. Gardini, has been engaged by the Chicago Grand Opera Company for the coming season. Ada Belle Files, contralto, will appear with the San Carlo Opera Company in Kansas City, Mo. Helen Schewie was soloist on September 22 at the Lake View Presbyterian Church.

Esther Muenzer, artist student of Silvio Scionti, was soloist with the Chicago Woman's Symphony at the Ford Gardens on October 11.

Hilda Ohlin, soprano, Ditson Fellowship holder, has been reëngaged by the Chicago Grand Opera Company. Miss Ohlin is also soloist at Temple K. A. M. and on October 18 she sang at the annual banquet of the American Institute of Accountants.

The Phi Mu Gamma Sorority, Xi chapter, presented the play Fraternity Sweethearts, by Estelle Lutz, at the Illinois Host House on October 12. The cast consisted of Myrtle Mowry, Carolyn Lantz, Berton Coffin, Eugene White, William Grabitz and Hortense Kirsch. The ballet was directed by Cecille Barnett.

Standley Morner, tenor, student of Victor Chesnais, is heard on the Silken-Strings Hour. Julian LaFeye, baritone, has gone to New York for an engagement with the Paramount Studios.

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American Conservatory of Music Engages R. Lee Osburn

CHICAGO.—With the addition of R. Lee Osburn, authority on public school music, to its faculty, the American Conservatory of Music of Chicago has strengthened its department of public school music. Other important members of this department are Ann Trimingham, Henry Sopkin and Edna B. Wilder.

EDNA B. WILDER

R. LEE OSBURN

ANN TRIMINGHAM

As stated by the conservatory officials: "In order to meet the increasing requirements for positions in the public school music field, it has always been the purpose of our old and progressive institution to have the best faculty obtainable and to offer all possible advantages, in order that a student may have opportunity to study public school music with leaders in the profession. Also with every facility for practice teaching and observation under their supervision in grade and high schools and the privilege of studying voice, piano and orchestral instruments with leading artist instructors.

"In reorganizing the department of public school music the conservatory was fortunate in securing R. Lee Osburn, a man with a wide and successful background, of practical experience and successful accomplishments in this work. For the past fourteen years Mr. Osburn has been director of music in the Proviso Township High School, Maywood, Ill., and for ten years head of public school music in the Chautauqua, N. Y., summer school.

"Miss Trimingham has been actively engaged as supervisor of music in Calumet and Houghton (Michigan districts), in La Grange and Glen Ellyn, Ill., and director of music in the Chicago Teachers College. She is at present supervisor of music in the public schools of Maywood, Ill., and assistant supervisor in River Forest, Ill.

"Miss Wilder and Mr. Sopkin are both teachers of wide experience and fine training. One of the most recent honors that has come to Mr. Sopkin was the winning of the National High School orchestra contest by the Lane Technical High School Orchestra which he conducted. He is at present head of the music department at that school.

"In its offering of essential courses of training and in its provisions for observation and practice teaching in grade and high schools, the public school music course, we believe, will stand preëminent in college and conservatory curricula."

I See That

The Westminster Choir (John Finley Williamson, conductor) returned from their European tour, November 1, on the SS. Manhattan.

* * *

Another principal city in the United States to hear Grete Stueckgold for the first time this season will be New Orleans, La., where the soprano is scheduled to give a recital on December 1.

* * *

Malcolm and Godden, Canadian two-piano recitalists, will give one of their programs for the Oneonta, N. Y., Community Concerts Association on December 3.

* * *

Richard Crooks, already announced to sing in Manon with the Los Angeles Opera Company today (November 10) and with the San Francisco Opera on November 19, has now been engaged for a second performance of the Massenet work with the latter organization on December 1.

* * *

The department of music of the New Jersey College for Women is conducting a Sunday afternoon series of Twilight Recitals and Services. The course began October 14 and extends through April 21.

* * *

César Franck's quintet in F minor will be heard as the sole feature of the NBC Music Guild program to be presented by Henri Deering, pianist, and the Perolé String Quartet, November 12, over WJZ.

* * *

Gladys Swarthout, Richard Crooks, and Nelson Eddy will inaugurate the new series of Voice of Firestone concerts over an NBC-WEAF network on November 12. Each Monday thereafter one of the three artists is to be heard with a mixed chorus and William Daly's string orchestra.

* * *

Robert Betts, new tenor on the Haensel & Jones roster, will appear as soloist with the Cadek Choral Society of Chattanooga, Tenn., on December 4 in the Verdi Requiem.

* * *

H. Waldo Warner's tone picture, Hampton Wick, will be given its first performance anywhere on November 30 and December 1 by the Cincinnati Symphony Orchestra, with Eugene Goossens conducting. Hampton Wick is the orchestral composition which was awarded first prize in 1932 in the Hollywood Bowl competition; the judges were Frederick Stock, Felix Borowski and Eric DeLamarter.

* * *

Deems Taylor's composition, Circus Day, Eight Pictures from Memory, was given its première in England under Sir Henry Wood on October 4 at a London Promenade Concert.

* * *

Another city in Pennsylvania will hear Barrère-Salzedo-Britt this season, as the Community Concerts Association of Lebanon has engaged the flutist, harpist and cellist for a recital.

* * *

Julius Huehn, baritone, will be heard in Altoona, Pa., on December 6.

* * *

Toscha Seidel is to give a recital in Portland, Me., November 26.

* * *

Grete Stueckgold will appear in Memphis, Tenn., November 21, under the auspices of the local Civic Music Association.

* * *

Elizabeth Haynds, pianist, pupil of Ernesto Berúmen at the La Forge-Berúmen Studios, New York, has been engaged to teach piano at St. Mary's Episcopal School, Peekskill, N. Y.

* * *

Artists under the management of Columbia Concerts Corporation who are appearing in the series of General Motors Symphony Concerts over the blue network of the National Broadcasting Company during November and December are: José Iturbi, November 4; Jascha Heifetz, November 11; Harold Bauer, November 25; Lawrence Tibbett, December 2; Ruggiero Ricci, December 9; Lily Pons, December 23; and Lucrezia Bori, December 30. During October, Richard Crooks, Grace Moore, and Albert Spalding were heard.

* * *

The Amherst, Mass., Community Concerts Association will present the Hart House String Quartet of Toronto in a program at College Hall on January 8. Connecting dates with this appearance for the quartet are North Adams, Mass., and Elmira, N. Y.

* * *

Mrs. H. H. A. Beach gave a program in Ottawa, Ill., on October 19.

(*Continued on page* 24)

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Pesaro Pays Honor to Rossini, Native Son

(*Continued from page 5*)

1854 to the Pesarese librarian Semprucci, in which Rossini again expresses his attachment for Pesaro: *Oh, cara patria!*

As if this were not enough, the city has founded a new museum, whose more spacious quarters may house worthily future additions, for which space is lacking in the modest rooms of the Casa di Rossini. It was formally inaugurated during the period of the festival with an address by Senator Marciano. It appears that the Italian Royal Academy will intervene, with moral and financial assistance, to publish the unedited fragments. Pesaro had already assumed a heavy burden with the complete restoration and renovation of its opera house—the Teatro Comunale Rossini—especially for this occasion.

WILLIAM TELL RESTORED

In this small but elegant little house, the celebrations were opened with an excellent performance of Guglielmo Tell, prepared and conducted by Gino Marinuzzi, with a numerous deputation of Scala choristers under Veneziani and a cast comprising Arangi-Lombardi, Vittoria Natoli, Carmen Tornari, Francesco Merli, Emilio Venturini, Benvenuto Franci (name part), Aristide Baracchi and Umberto Di Lelio. Bianca Galizia, of La Scala, led the ballet corps and Antonio Lega was stage director. Marinuzzi got the maximum results from these generally first-class elements and made the restoration one long to be remembered. The same mounting was repeated at the Teatro delle Muse, of Ancona, and here also drew from far and wide (thanks also to railway reductions) a distinguished assembly of auditors.

Of course, one could hardly conceive of a Rossini commemoration without The Barber, and so this immortal masterpiece was likewise put on, under Riccardo Zandonai's baton, and with a cast featuring Mercedes Capsir, Carlo Galeffi (titular rôle), Fernando Autori and Giulio Cirino. An important novelty of this production was Capsir's interpolation in the lesson scene of a hitherto unknown composition of Rossini's—a finely conceived Spanish song which Zandonai recently discovered among the master's papers preserved at the Liceo. It may not be hazardous to predict that this piece may perhaps replace, and would do so most appropriately, the exraneous interpolations customarily used in this scene.

The remainder of the festival was also of much interest, embracing commemorative speeches by Franco Alfano and Giuseppe Mulé, a Rossinian concert conducted by Zanella, another symphony program dedicated both to Rossini and his fellow-Marchigiani, Spontini and Marchetti, under Bernardino Molinari's baton, a national convention of musicians and a modern local musiçal exhibit (young Marchigiani invoking the augury of the *patrono's* shades), again conducted by Molinari (Savagnone chief winner), and finally, a magnificent reading of The Barber (this time from the Rome radio studio) by Tullio Serafin, with a splendid cast including Margherita Carosio, Bruno Landi (Count), Riccardo Stracciari (Figaro), Tancredi Pasero (Basilio) and Salvatore Baccaloni (Bartolo).

Concert and Opera Events Heard in Berlin

(*Continued from page 5*)

Ludwig Wüllner made of Schubert's Winterreise a memorable evening, relying on his declamatory gifts for his extraordinary effects. His seventy-six years forbid any attempt in singing "for the sheer joy of song."

Max Pauer in a recent recital compelled one's admiration by the warmth and glow with which he imbued a Schubert group. A life-long association with the romanticism of this period has fostered a regard for the significance of Schubert's piano music, interesting to hear in that it is so different from the approach of the present generation.

SIEGFRIED LED BY FURTWÄNGLER

The first performance of the refurbished Siegfried was received with all the aplomb a Furtwängler première is accorded in the Staatsoper. Emil Praetorius' stage decorations offer to the eye an expanse of scenic beauty that reaches its full glory in the Waldweben scene. Tietjen's deft handling of contrasting stage pictures within the narrow confines of a single scene had its test in the transition effected by Wotan's descent from the rocky heights to the foregoing picture of Siegfried's exuberant play in Mime's cave. Likewise the cavernous depths of the *Drachenhöhle* beside the magic charm of the forest scene.

Under the dominating personality of Furtwängler each scene was carried to the apex of its dramatic content and musical unfoldment. Inordinately broad tempi at times never resulted in a relaxing of tension. The Siegfried of Max Lorenz combines the irresistible appeal of a god-like naïveté with a voice of richness and penetration. Rudolf Bockelmann as Wotan assumes at once the stature of a commanding presence carried through without superfluous gestures, relying on the weight and richness of his voice for the depth of his portrayal. Eugen Fuchs gave a forceful and venomous Alberich.

The Mime of Erich Zimmermann was a masterpiece in lightness of movement, precision and intensity of diction that permitted every last consonant to be heard. Margarete Klose as Erda sang with incomparable beauty of voice and gave the unassailable wisdom of the Earth Mother the necessary distance. Frida Leider carried this brilliant cast to a fitting climax with the superb artistry she gives to her Brünnhilde in the final scene. The work of these artists brought one to the realization that this presentation under Furtwängler had made a landmark in Berlin's musical season that promises much for the forthcoming Götterdämmerung.

New Jersey Orchestra Schedule

The New Jersey Orchestra (Rene Pollain, conductor) plans to give three concerts, each at Orange (N. J.) High School and the Mount Hebron High School in Montclair, N. J. The programs for Orange are scheduled for December 17, February 18 and April 29; for Montclair, December 18, February 19 and April 30. The orchestra personnel includes about twenty-five musicians of the New York Philharmonic Orchestra, forty professional musicians living in New Jersey, and over twenty carefully selected amateur musicians. Russell B. Kingman continues as president of this organization; George A. Kuhn is executive secretary; Mrs. H. F. Sheets, first vice-president; Cornelius Jackson, second vice-president; Stanton M. Smith, treasurer. The management and the amateur players give their services gratis.

Anatole Kitain Discusses Keyboard Art

Piano Conceived as Orchestral Instrument by Russian Artist, Soon to Make American Début

PARIS.—"I feel very happy about going to America," Anatole Kitain, Russian pianist, told the writer just after returning from an orchestral appearance in Holland, "and though I have never been to America, I have nevertheless played to American audiences—in the Philippine Islands."

Anatole Kitain was born in Petrograd, son of the professor of music and composer Michel Kitain. Anatole began the study of music at the age of eight, and at ten made his concert début. "At the Imperial Conservatory of Petrograd," he said, "I studied under the direction of Felix Blumenfeld, and began my career with a tour of Russia and Siberia, continuing in China, Japan, the Philippines, and the Dutch East Indies—over 120 concerts. At Tokio there were 10,000 in the audience."

Last season Kitain played extensively throughout Europe and is this season booked to play at Town Hall, New York (December 9, 1934), and in Europe has a tour of Holland, England, Hungary, Austria, France and Poland. He will appear both in recital and with orchestra.

When asked his conception of the piano, he said, "The piano must be conceived of as an orchestral instrument. There are many instruments in an orchestra, but the piano is by itself an orchestral instrument. Unless it is so conceived, it is impossible to bring out tone color, variety and emotion, and impossible to present an interesting program and to play the great works of piano literature as their composers themselves conceived them." Kitain also has pertinent ideas on study, and said, "One cannot too strongly emphasize that the most important part of piano study—of all study and work—is the mental. The physical without the mental is useless."

I. S.

NORMA RICHTER

Norma Richter, Artist-Pupil of Esperanza Garrigue, Heard Extensively

Norma Richter, operatic and concert soprano, from the New York studio of Esperanza Garrigue, has been heard extensively in Europe and America. After three years singing in grand opera in the principal cities in Italy, and following a season n Buenos Aires, Miss Richter returned to the United States, where she sang first rôles with the Ralf Errole Grand Opera Company, with the Cosmopolitan Grand Opera and the National Opera Company at the Hippodrome, New York. She left New York to return to her home town of Cincinnati, accepting a contract for the entire season with the Cincinnati Stadium Grand Opera Company. She is now with the San Carlo Opera Company, under Fortune Gallo's direction, singing in Aida, Il Trovatore, La Forza del Destino, Andrea Chénier and Cavalleria Rusticana, five of the twenty rôles of her repertoire. Abroad, she has sung all these rôles in addition to those in Tosca, Otello, Boheme, La Traviata and others.

Doris Doe's Concert Engagements

Doris Doe, contralto of the Metropolitan Opera, sang at the Schubert Club in St. Paul, Minn., on October 25. Other autumn engagements for this artist include appearances in Cleveland, November 15, and in Chattanooga, Tenn., December 4. In the latter city she is to be a soloist with the Cadek Choral Society in Verdi's Requiem. Her engagement at the Metropolitan extends over the entire season of that organization.

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Music Notes From Coast to Coast

DENVER, COLO.—The thirteenth season of the Civic Symphony Orchestra (Horace E. Tureman conducting) opened auspiciously with a concert which brought Rabaud's Divertissement sur les Airs Russes and Chausson's symphony in B flat. Between these two numbers Eduard Loessel, a pianist from Nashville, Tenn., played the Tschaikowsky B flat minor concerto. The Civic Symphony Society makes the interesting announcement of three evening concerts, additional to the regular series of six popular Sunday afternoon concerts, in which Josef Lhevinne, Jeannette Vreeland and Efrem Zimbalist will be the assisting soloists.

Denver chapter of Pro Musica started its season's activities with a presentation of Günther Ramin, eminent German organist, in a recital at the University of Denver chapel. Other events scheduled are a recital by Paul Wittgenstein, the one-armed Viennese pianist, during the latter part of November, an all-American program in February, and a concert by the Greek Byzantine Vocal Ensemble some time in March. G. S.

FORT WORTH, TEX.—The new season is getting under way with vigor and dispatch. The opening recital was given by Dorothy Smith, pianist, pupil of Jeannette Tillett, of the Fort Worth Conservatory. The program, her second individual recital within nine months, was her farewell appearance before going to the Institute of Musical Art in New York.

Almost the entire energy of the musical colony has gone into the promotion of several concert courses. The annual membership campaign of the Civic Music Association was put on the second week of October, with a resultant membership slightly over last year's total. The artist committee has not yet announced the results of its negotiations. Civic members in Fort Worth and Dallas are fortunate in having available two courses only thirty miles apart. Mrs. John F. Lyons again is executive secretary of the local association.

A new course this year, and one in which much interest has been manifested, is a series of recitals by visiting organists to be presented by the local chapter of the American Guild of Organists, of which W. J. Marsh is dean and William Barclay sub-dean. The first number of the series was given on November 6, the player being Günther Ramin, outstanding young organist of St. Thomas' Church at Leipsic. Other players will be E. Edwin Biggs, of London, and Charlotte Lockwood, of New York.

The Pro Arte String Quartet opened their season of chamber music recitals on November 2. Katherine Kilander, Wichita Falls pianist, and Ellen Jane Lindsay, soprano, were the guest artists.

The Euterpean Club inaugurated the twelfth season of Sunday twilight musicales on October 28. The performers were Daisy Polk, soprano of Dallas, accompanied by Betty Knox, and Patti Hightower Graham and Meriwether Lewis Morley in two-piano numbers. The series is in charge this year of Virgean England Estes. E. C. W.

GRAND RAPIDS, MICH.—The musical season was officially opened by the Grand Rapids Symphony Orchestra (Karl Wecker, conductor) with its first concert in the Civic Auditorium. Ossip Gabrilowitsch, pianist, was the magnificent soloist and Glenn B. Litton, director of instrumental music at South High School, guest conductor for one number. The number of players has been increased to ninety. New officers of the orchestral association include James H. Sheppard, president; Leslie A. Butler, first vice-president; Dr. Henry J. VandenBerg, second vice-president; Helen Baker Rowe, secretary; and J. Donald McCormick, treasurer.

Lawrence Tibbett had a capacity house in the first recital on the St. Cecilia Master Course. He sang with compelling magnetism and tonal beauty. Stewart Wille played the accompaniments as well as a group of solos. Mr. Tibbett was called back repeatedly and had to add numerous encores.

Sergei Rachmaninoff was the first artist offered by the East Congregational Church in its course in the Civic Auditorium.

The Grand Rapids Music Teachers' Association at its first meeting of the season discussed Living American Composers. Gordon Van Ry sang Two Things, and I Am the Wind, compositions by Louise Cooper Spindle, local composer. Carl Anderson talked of his sojourn in Mexico City, studying Spanish and Mexican music. Officers of the association are Bertha L. Seekell, president; Paul Humiston, first vice-president; Louise Cooper Spindle, second vice-president; Ruth Pellegrom, recording secretary; Myrtle Watson, corresponding secretary; William VanGemert, treasurer; Marcia Hudson, Mrs. Milo DeVries, Bertha Nolton, Alberta Stead, and Harold Bishop, directors.

Linn Ledford, formerly a pupil of Mrs. William J. Fenton, has won a scholarship in the Eastman School of Music, Rochester, N. Y.

The new director of vocal music at Creston High School is Frank B. Goodwin of Oil City, Pa. H. B. R.

VANCOUVER, B. C.—Summer activities were confined mainly to the concerts given in the new shell built in Stanley Park through the generosity of W. H. Malkin and known as the Marion Malkin Memorial Shell. Sunday afternoons found the music-lovers of all kinds and conditions seated on the benches or reclining on the grass enjoying the capable performances of the Vancouver Symphony Orchestra, under the direction of Allard de Ridder. Jean de Rimanoczy, concertmaster of the orchestra, and George Boyd, bass, were among the soloists for this series of concerts.

The Home Gas Hour of Music, a radio presentation, was also broadcast from the stage of the shell during the summer months.

The first program of the present season given by the Vancouver Symphony Orchestra (Mr. de Ridder, conductor) in the Strand Theatre on October 7, was not entirely satisfactory as to performance, but the cordial reception of the surprisingly large audience should do much to encourage the efforts of the musicians. Beethoven's third symphony (Eroica), parts of the incidental music to Shakespeare's A Midsummer Night's Dream, and the popular Mendelssohn concerto for violin, with Mr. de Rimanoczy taking the place of the indisposed Sylvain Noack, concertmaster of the Los Angeles Philharmonic Orchestra, the scheduled soloist, were the compositions presented.

The Woman's Musical Club was happy in its choice of soloist for the opening concert of the season. Nancy Reed, Canadian pianist, presented a noteworthy and well-rounded program before a shamefully small audience in the Hotel Vancouver on October 17.

Mary Stewart, contralto, a former Vancouver girl, at present studying in New York City, gave a recital in the Hotel Vancouver. She was assisted at the piano by Ira Swartz.

The Kiwanis Club, in their yearly rôle of sponsor for light opera productions, has announced the choice of Victor Herbert's The Red Mill, with Will Edmunds as musical director and Mme. Norminton in charge of the stage.

George Boyd, basso, assisted by Cardo Smalley, violinist, and Winifred Scott, accompanist, presented a program in the Hotel Vancouver Oak Room.

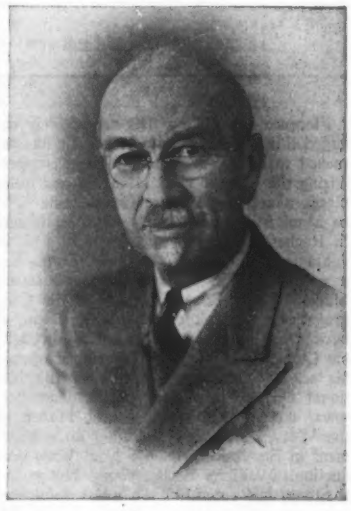
John Goss, English baritone, gave two concerts in the city on October 24 and 25. William Dichmont was the accompanist.

The advanced students' section of the Woman's Musical Club was in charge of the program for the musicale of October 24.

Recitals under the sponsorship of L. J. Laverlock, to be reviewed later, were the Don Cossacks on October 22 and 23; Sigrid Onegin, contralto, October 29 and November 2; and Fritz Kreisler, violinist, October 31. A. A. F.

VICTORIA, B. C.—Stanley Bulley, organist of Christ Church Cathedral, presented a series of lecture-recitals, on six succeeding Wednesday evenings during the summer months.

Viggo Kihl, of the Toronto Conservatory of Music, once again was in charge of his master classes. During his stay in the city he was heard in a piano recital.



JOHN C. WILCOX,

conductor of vocal clinics for teachers and singers. Mr. Wilcox' headquarters are at the American Conservatory of Music, Chicago, but his affiliations as guest teacher include Denver, Colo.; Oklahoma City, Okla.; San Antonio, Tex.; San Francisco and other cities. (Photo by Everett A. Stoffel.)

Several of the larger choral organizations have joined forces to present the Messiah in its entirety on December 19. Stanley Bulley will be conductor and the Cathedral String Orchestra acts as accompanist.

The Shipman New Deal Concerts announced the following artists in recitals: Bernice Claire, soprano, October 15; Kayla Mitzel, violinist, November 12; the Legion Quartet, January 14; Bitter and Teitsworth, pianist and soprano, February 11. All the concerts take place in the ballroom of the Empress Hotel. Miss Claire opened the 1934-35 season, under the sponsorship of Frederic Shipman in conjunction with the Musical Arts Society. She was assisted at the piano by Esther Lundell.

Dorothy Parsons, local soprano and a popular member of the Victoria Operatic Society, accepted an invitation to become a member of the English Opera Singers, now touring the continent.

Gunther Ramin, organist of St. Thomas Church, Leipsic, gave a recital in the first United Church on October 24.

What Britain Has Done in Music was the title chosen for the lecture given by F. T. C. Wickett before the Junior Musical Arts Society. Phyllis Deauville, soprano, was the guest artist.

Basil Horsfall, retired conductor, announces his intention of giving grand opera in concert form to local music-lovers. Il Trovatore will be attempted early in December, and if successful further operas will be projected and a definite choral organization is to be formed. A. A. F.

Eleonore Pfirstinger to Give New York Recital

Eleonore Pfirstinger, daughter of the Swiss composer and conductor Felix Pfirstinger, will give a piano recital in Town Hall, New York, on November 11. Born in Zürich, Switzerland, Miss Pfirstinger first studied with her father, and then completed her musical education at the Zürich Conservatory of Music, where she graduated with highest honors. She has since appeared in recital and with orchestra all over the Continent, and played her first Town Hall recital on March 14, 1931.

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Studio Notes

FLORENCE WESSELL

Florence Wessell's artists are actively engaged this season. Emily Roosevelt has returned to New York, having given concerts during the summer in Bar Harbor and other places along the Atlantic Coast. She is to be a soloist in Beethoven's ninth symphony in Rochester, N. Y.

Marjorie Nash, of Waterbury, Conn., has a recital tour in the New England states. Marion Avery Roberts, soloist at the Congregational Church of Stamford, Conn., is booked for a number of oratorios throughout Connecticut. Arthur Van Haelst opened his season with an appearance at the National Opera Club, New York. Jean Bellows, a member of the dramatic branch of the Wessell studios, is fulfilling an engagement in Small Miracle, the New York production. Willaim Serke, young Hungarian baritone, has recently been guest soloist at seven churches in Connecticut. Ellery Allen, another member of the dramatic branch as well as the singing, appeared in leading parts in stock this past summer and will be heard in recital in Tenafly, N. J. Gertrude Bryan (Garrett) entertained at the Actor's Dinner Club on October 31 with Mme. Wessell at the piano.

Barbara Barnes Bourdelle, a member of the dramatic branch, is preparing for a new musical comedy. Gair Chase, young son of Gertrude Chase, is appearing in several motion pictures. Margaret Olsen returns to the stage this year, after an absence of several years. Gerda Lissner, who specializes in Viennese songs over the air, will shortly resume her work. Doris Korn (Marcuse) has sung a number of charity concerts recently, and Kenneth Kennedy, young baritone from Philadelphia, is active both in concert and radio.

SIGISMOND STOJOWSKI

Sigismond Stojowski, pianist, composer and teacher, has returned from a series of recitals in South America during August and September. This tour was preceded by a summer master class at Mills College, Cal., where he also gave two solo recitals and one with the Pro-Arte String Quartet. Mr. Stojowski reopened his New York studios on November 1. Two scholarships are offered for pianists. Hearings will be given on application.

CLAIRE SVECENSKI

Josephine di Corcia, artist-pupil of Claire Svecenski, has been broadcasting over WAAT and WHOM, playing compositions by Beethoven, Chopin, Schumann and Turina. In her latest program over WAAT (November 5) she played four Dutch songs arranged by Josef Hofmann.

Mary Danaher, another artist-pupil of Miss Svecenski, gave a piano recital at Kenwood, Albany, N. Y., on September 6. Her program included numbers by Bach, Beethoven, Chopin and Brahms.

RUDOLPH GRUEN

Floyd Morganstern, pupil of Rudolph Gruen of New York, won a scholarship in composition offered by the Juilliard Musical Foundation. He will continue his work in piano with Mr. Gruen and study composition with Rubin Goldmark. Pablo Miquel was the winner of the scholarship offered by Mr. Gruen.

AMELIA BRADDOCK

Amelia Braddock returned to America on the SS. Conte di Savoia after several months abroad and has reopened her New York studio. Both going over and on the return voyage, Miss Braddock gave programs for her fellow passengers. She is recovering from an injury sustained on the boat coming back. While in Europe Miss Braddock fulfilled several concert engagements. One of them was a musicale held on October 15 at the home of Signora Gabriella Brucker in Florence. She was accompanied by Signorina Chesne Dauphiné, who also played piano solos.

BERTA GERSTER-GARDINI

Two pupils of Berta Gerster-Gardini, Lillian Odze and Mildred Tisch, have been engaged for the leading rôles in Hänsel and Gretel to be given by the Charlotte Lund Opera Company.

On October 11 Helen Curtiss, soprano, and Charles Sorce, tenor who sings on Monday afternoon over Station WJZ, were the soloists at the testimonial banquet given by the Italian American Democratic Club at the Golden Rule Inn, Kingston, N. Y., in honor of Joseph Sorce. Lehman Byck, another tenor and assistant to Mme. Gerster-Gardini, was at the piano for the young artists.

Sara Lee has been reëngaged this year by the New York Hotel Association to sing during their convention. On November 12 Miss Lee will be the soloist for the Afternoon Club in Plainfield, N. J.

Mildred Tisch has been engaged as soloist in the choir of the Temple in New York City.

Richard Ames is soloist over WHN on Monday afternoons.

Verna Carega sang at the Hotel Astor, New York, on October 26 on the program for the twenty-second annual entertainment given by the Honor Legion of the Police Department of New York.

MARCELLA GEON

At the studio of Marcella Geon, on October 29, the first monthly program of the season was inaugurated. An unusually good concert was enjoyed, after which the social part of the evening was presided over by the hostess, Bess Schwartz and her aides, Arden Young and Marie Anderson.

During the past week Miss Geon began her sight singing classes. The classes are held evenings as well as during mornings.

I See That

(*Continued from page 21*)

Harry Blank, young American baritone from Philadelphia, will make his New York début in Town Hall on February 24, assisted by Coenraad V. Bos at the piano and under the management of Annie Friedberg.

* * *

Lea Luboshutz, Russian violinist, is to be heard in New York again in her own recital at Carnegie Hall on January 6 under the management of Annie Friedberg.

* * *

Emy-Lou Biedenharn, contralto, will give another recital in New York on February 5. She made her first appearance in New York, last season, after a tour in Europe.

* * *

Julia Peters has been engaged to appear in recital in Baltimore, Md., on April 11.

* * *

Erich Wolfgang Korngold, Viennese composer, arrived in New York, October 30, on the SS. Majestic. It is his first visit to America.

* * *

Musicians arriving in New York by the SS. Lafayette on November 1, included Yvonne Gall, Lucienne Radisse, Alexandre Vertinsky and Franca Somigli.

* * *

Rose Tentoni will sing the part of Alice Ford in the performances of Falstaff with the Philadelphia Orchestra on February 1, 2 and 5. Miss Tentoni is also to sing the rôle of Desdemona in the Cleveland Orchestra's concert performances of Otello on December 13 and 15.

* * *

Among the recent engagements of Eugene Conley, lyric tenor, have been appearances in Saratoga, N. Y., and as a featured soloist with the Boston Male Choir, and with the Boston Apollo Club.

* * *

Caterina Jarboro, soprano, now under the management of George Leyden Colledge, will be heard in Greensboro, N. C., on November 14, and in Tuskegee, Ala., November 17.

* * *

Edna Hopkins, musical director, has four choirs in the M. E. Church of Carbondale, Pa.

On October 21 they united in a dedication service inaugurating a new organ, some 200 singers taking part. Anthems by Beethoven, Mozart, Haydn and others, with appropriate organ selections played by John B. Evans, made up the program.

* * *

Ruggiero Ricci, boy violinist, will play concerts in Louisville, Ky., Tallahassee, Fla., New Orleans, La., Gulfport, Miss., and Denton, Tex., before returning to New York for a Carnegie Hall recital on November 24. After that he leaves again for a series of New England engagements.

* * *

Viola Mitchell, American violinist, recently arrived for an American tour, will return to Europe in March, 1935, to play in recital and with orchestra in Belgium, Holland, Italy, England and France.

* * *

Leonora Corona, soprano of the Metropolitan Opera, was guest soloist with the Little Symphony Orchestra over Station WOR on November 1.

* * *

Frances Hall and Rudolph Gruen, in their weekly two-piano presentations from WEAF, will play on November 18 Minuet (Debussy), Duettino Concertante (Busoni) and Rush Hour in Hong Kong (Abram Chasins).

* * *

Maria Carreras, Italian pianist, will give a recital over an NBC-WEAF network on November 16.

* * *

Cecil Leeson, concert saxophonist, gave a recital at the Nyack (N. Y.), Country Club on October 31. On November 4, he played a program for the Junior Assembly of Yonkers, N. Y.

* * *

Claire Svecenski, pianist and pedagogue, is offering a scholarship for a gifted student of piano. Candidates for the scholarship should apply in writing to Miss Svecenski at 522 Steinway Hall, New York. Miss Svecenski has coached periodically with Harold Bauer and Josef Hofmann for several years, after which she became a member of the faculty of the Curtis Institute of Music.

* * *

Paul Boepple of the New Music School and Dalcroze Institute, New York, is resuming his activities as a conductor in starting rehearsals of the chorus at the New Music School. He plans to work on two Bach cantatas to be performed later in the season.

* * *

Queena Mario and the Orpheus Club of Detroit are to substitute for Lawrence Tibbett on his weekly program with Wilfred Pelletier's orchestra over an NBC-WJZ network, November 13. Tibbett will be fulfilling a concert engagement in the South and unable to return to New York in time for the broadcast. He resumes his appearances in this series on November 20.

* * *

Elsa Alsen and Paul Althouse are to sing the title rôles in Tristan and Isolde with the Detroit Symphony Orchestra on November 29 and December 1, at Orchestra Hall, Detroit.

* * *

The Haarlem Philharmonic Society will open their season with a concert on November 15 at the Hotel Waldorf-Astoria, New York.

DONATO PARADISO
continues teaching in his New York vocal studio after an active summer session.

Grace Bush Heard Widely

Los Angeles.—Grace Bush, pianist and composer of Los Angeles, recently opened her season with a Twilight Musicale at the Ambassador Hotel. Assisting artists were Bara Bach, Davida Jackson and Kenneth Rowley. On the program were two compositions of Mrs. Bush, Waltz Coquette, which she played herself, and Ave Maria, sung by Bara Bach. On November 3 Mrs. Bush gave her lecture-recital Musical Landscapes, consisting of her own original words and music, for the Scribblers League, and she repeated this program on November 6 for the Girls Corner Club of 3,000 members. On November 8, she gave it once more for the Velada Club and, 9, presented her lecture Humor and Philosophy in Music for the Business Women's League. She also is featured in a six weeks' series of radio programs of her own compositions.

Press Comments

EFREM ZIMBALIST

"The largest and one of the most brilliant audiences seen at a Musicians' Club concert attended the recital of Efrem Zimbalist in Richmond," according to the Richmond (Va.) News Leader, which goes on to say: "In presenting Mr. Zimbalist an evening of rare violin playing was assured. When Leopold Auer presented his young Russian artists in Americа, none created a more profound impression than Zimbalist. None has maintained so unfailingly the salient qualities which were then noted and has deepened and enriched these values with ripeness and mellowness as has Mr. Zimbalist. Most modest of them all, he progresses in the esteem of the discriminating with each added season, adding refinement and a depth of introspective beauty which enthralls one whose ears are attuned to his utterance."

ELEANOR EVEREST FREER

Vasilissa, ballet by Eleanor Everest Freer, was given in Chicago on October 20. Olga Valentine, *première danseuse*, and her group of dancers participated, Karl Schulte conducting. Glenn Dillard Gunn, critic of the Chicago Examiner, captioned his notice "Ballet Pretentious," printing a complimentary review, in part as follows: "It tells a gloomy Slavic story in terpsichorean terms well planned, and executed by Olga Valentine and group. The music is tuneful and often echoes typically Russian rhythms."

EUGENE CONLEY

Eugene Conley, lyric tenor, under the Embree Artists' Management, recently sang in Saratoga, N. Y., following which the Post-Star said: "He was received with much enthusiasm. He has splendid command of his voice and the temperament of an artist; his ardor of singing is also notable." The Saratogian carried: "He found much favor—has a voice of fine range and sweetness."

JEAN TENNYSON

Jean Tennyson recently took the rôle of Marguerite in Faust with the San Carlo Opera Company in Detroit. Of her performance Ralph Holmes wrote in the Detroit Evening Times: "Jean Tennyson proved the loveliest looking Marguerite this town has seen in many a year and few have ever sung the rôle here as well. Miss Tennyson, still young in her career, has a lyric voice of smooth texture and a glossy sheen, and she knows what to do with it. I look forward to hearing it in La Boheme tonight, when she will sing the rôle of Musette." Herman Wise in the Detroit Free Press: "Her voice is extremely pleasing, of a lyric quality, especially in the middle register, that won her a host of admirers. She was a convincing Marguerite." Russell McLauchlin in the Detroit News: "Her name is Jean Tennyson and if she is not the prettiest Marguerite in history, she is certainly the prettiest within the memory of the oldest inhabitant. It is said that she was once with Ziegfeld—an easy thing to believe—and she has pursued her post-Follies career with enough purpose and endowment to sing a big, taxing operatic rôle very well indeed."

AROLDO LINDI

Aroldo Lindi, appearing in Chicago with the San Carlo Opera Company, received favorable notices in the press of that city. Edward Moore of the Chicago Daily Tribune says in his review of a performance of Otello, when Mr. Lindi took the title rôle: "Mr. Lindi is a personage who should be due to revive some traditions. Vocally he is superb, one of the artists who register in the first rank." Eugene Stinson of the Chicago Daily News, writes of his singing as Samson: Mr. Lindi acquitted himself of a restrained and powerful Samson." Mr. Stinson also commends the tenor's portrayal of Pagliacci: "Lindi's singing makes critics forget dislike for Pagliacci." Mr. Gunn of the Chicago Herald Examiner, following a production of Il Trovatore, said: "Lindi has developed into one of the notable heroic tenors of his generation." Mr. Stinson, of the Daily News, writing of the company's presentation of Aida: "Aroldo Lindi, Radames, sang brilliantly."

MRS. H. H. A. BEACH

Returning from Chicago, Mrs. H. H. A. Beach stopped at Jamestown, N. Y., where she was guest-artist for the Mozart Club. Phyllis Fergus, reciter, was her coadjutor on the program, at which, according to the Jamestown Evening Journal: "The audience rose in honor of the distinguished guest. On no occasion has there been such a mystic emotional atmosphere; the audience realized it was in the presence of one of America's musically great ones. . . . Mrs. Beach proved a delightful personage, with no air of artistic superiority; a plain, simple, direct manner, so charming in its friendliness that it instantly linked the whole audience with her. . . . There were remarkable flashes of pianistic brilliance. . . . It may be said she gave the truest exposition of the intent of the music, appealing to the heart and emotions. . . . The Mozart Club should be held in grateful remembrance."

EDWARD MOLITORE

Herman Devries, critic of the Chicago Evening American, called Edward Molitore "the star of the evening" when he sang the Duke in Rigoletto with the San Carlo Opera Company. The eminent critic went on to say that "he is on his way to becoming a great tenor. He has every requisite—youth, modesty, intelligence, temperament and, most of all, a beautiful voice."

Molitore's performance of Turiddu in Cavalleria Rusticana brought a like eulogy from Edward Moore of the Chicago Tribune, who said that "unless America has gone absolutely deaf, Edward Molitore will one day be acclaimed as one of the great tenors to have come from this country, a person for whom Dubuque, Ia., ought to be raising a memorial statute this moment." Of this performance Herman Devries wrote: "Edward Molitore, a young tenor with a great future, sang and acted the part of Turiddu with such temperament and feeling that during his Addio to his mother many in the audience had tears in their eyes." Glenn Dillard Gunn, of the Herald and Examiner, said, "Rather the brilliant competition of Mr. Molitore (speaking of the splendors of Mme. Saroya's song), who is an actor of distinguished talent and a singer of fine attainment, set it forth with added luster. So a great scene filled with ardent song became also a dramatic moment worth remembering." When the same opera was given in Detroit, the critic of the Detroit News stated that "Edward Molitore was the luminary of the Cavalleria, singing his Turiddu with fire and beauty of tone and making his final scene a real piece of drama."

LEON CARSON

Leon Carson, tenor, was the featured artist at the first musicale of the 1934-35 season for the Woman's Club of Central Kentucky, in the Grand Ballroom of the Hotel Lafayette, at Lexington, Ky., on October 20. In commenting on the recital, R. D. McIntyre, music critic of the Lexington Herald, wrote, in part: "Mr. Carson is an admirable artist for the more intimate type of recital. He has a lyric voice of pleasing timbre which he uses with considerable artistry. His songs in English were especially interesting, this being the field in which he has devoted considerable study and research The lovely aria Where'er You Walk from Handel's Semele opened the program; the lyric quality of the voice was effectively revealed in this number while in Sommi Dei by the same composer, the dramatic resources of the voice were brought forth. Three lovely songs by Strauss, Allerseelen, Zueignung and Wie Sollten Wir Geheim Sie Halten, made up the second group. Mr. Carson demonstrated his ability as a Lieder singer by the artistic singing of this group.

"The songs in English, however, were the highlights of the program. Vera J. Kerrigan played excellent accompaniments throughout the program, demonstrating that she is an artist of distinction in this difficult field."

NORMA RICHTER

Norma Richter, soprano, a singer from the New York studio of Esperanza Garrigue, recently fulfilled a whole season's engagement with the Cincinnati Stadium Grand Opera Company. Some of the press comments she received while in the Ohio city are given here. The Cincinnati Enquirer, speaking of her performance as Leonora in Il Trovatore: "The singing was superb. Again as in Aida, she astonished and thrilled by the sheer beauty of her voice; her control of it, and her breathing and phrasing. Here is singing that recalls tales and legends of the days before even Il Trovatore was written; when the prima donna's art was preëminent. Days our grandfathers referred to, when they sadly deplored the present and spoke of the past with 'You should have heard So-and-So: that was singing.'"

The Cincinnati Post, under the heading, "Bright Star Rises": "From the five weeks of splendid song, a distinct star, whose voice, stage presence and sheer physical endurance

(*Continued on page 26*)

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Publications

Reviewed by R. M. Knerr

Creative Music Book (for Piano)

Creative Music Book, for class and individual instruction; by Jean Warren Carrick and Ethel Miller Bradley.

This interesting, ingenious volume is one of three used in a Creative Music Course, and according to the description on the title-page "embraces a fundamental and direct teaching plan based on the creative approach and providing progressively arranged instructive material for step-wise advancement and development of musical feeling." The authors' foreword further states that its purpose in piano study is "to stimulate musical feeling and creative inclination plus the technical and theoretical knowledge. Appeal is constantly to the ear and feeling, making expression possible not only through the medium of the piano but in musical composition as well." The method adopted is to provide eighty-nine piano solos and duets, ranging from mere sequences of a few notes (often accompanied by words which illustrate them or fix them in the memory) to considerably more advanced finger gymnastic exercises and studies in harmony and counterpoint.

An interesting feature is periodic "creative compositions," in which the theme is given, while the pupil is directed to "complete—using motive below." The last of these omits the theme and directs the young musician to "write your own Indian Dance." Further exercises in composition are provided in a companion volume, Creative Writing Book, while there is a third, a Creative Manual for Teachers, issued by the same publishers. (Carl Fischer, Inc., New York.)

For Violin and Piano

The Virgin's Slumber Song, by Max Reger; freely arranged for violin and piano by Ferenc von Vecsey.

Reger's exquisite and simple lullaby is given an attractive and equally simple setting for violin and piano by the noted Hungarian practitioner of string art. The work is, of course, extremely short, with no problems of any sort. Violin fingering is marked. (Ed Bote & G. Bock, Berlin; Associated Music Publishers, Inc., New York.)

For Piano Solo

Two Impressions, by Rudolph Ganz.

These works, entitled respectively The Imps Dance and Sunday Morning in the Mountains, are further evidences of the apt descriptive gifts of Mr. Ganz. The imps perform their lumbering measure to the direction "gaily," the two hands of the player alternating in carrying on their characteristic figure, later interrupted by a staccato melody in the bass part to a series of monotonous thirds and fourths in the treble. The ending is vivacious, as if the latest of the gnomes scampered away, *pp*.

Sunday Morning in the Mountains is an extremely simple *genre* picture with the direction "quietly." There are pastoral motives, bell effects and echo passages which call to mind a scene in the Alps of Mr. Ganz' native Switzerland. Both works are Grade 2 material. (Theodore Presser Co., Philadelphia.)

For Piano, Four Hands

Four Pieces, by Paul Zilcher.

An engaging duet cycle, the four numbers of which, comprising the composer's op. 220, are published separately. The titles are: Melody, Waltz, Barcarolle, and March. All are extremely simple, lively and melodious. (G. Schirmer, Inc., New York.)

For One Piano, Six Hands

Hand in Hand, by Paul Ducelle.

One of a picturesque set of nursery pieces which together bear the title Twelve Musical Memories, op. 16. A brisk staccato march of elementary grade, which would also provide an amusing diversion for three mature players. (G. Schirmer, Inc., New York.)

For Men's Voices

Weep You No More; poem anonymous (from the Golden Treasury); music by Royal Andrews Merwin.

A dignified and sonorous setting of a pensive poem from Palgrave's Golden Treasury, beginning "Weep you no more, sad fountains" and ending with the thought that "the sun rises smiling." The vocal line lies fairly low for the four voices (two tenors, baritone and bass). This is a musicianly work, of fine taste. The piano accompaniment is for rehearsal use only. (Galaxy Music Corporation, New York.)

For Women's Voices

Autumn; words by Helen Knox; music by Robert Huntington Terry; arranged for three-part women's chorus by Henry P. Cross.

Appropriate to this time of year is the felicitous choral setting (S. S. A.) of a nostalgic song regretting the passing of spring but foreseeing a new blooming of love "in spite of the wint'ry blast." The first soprano part lies fairly high, but the music is of extreme simplicity. The whole is well devised and effective, a brief bit of nature and mood painting. (G. Ricordi & Co., Inc., New York.)

Songs

Deep in the Garden of Dreams; words and music by Clarence Lucas.

A melodious waltz song about a troubadour who "sang a Moorish lay." The "lay," however, sounds suspiciously like the sort of thing Tin Pan Alley relishes, being about gardens, moons, lagoons and dreams. Nevertheless, it is one of the politer examples of unashamedly popular ballads, without being in any sense allied to the jazz school. Low voice range, B to D; high voice, E to G. (Boosey, Hawkes, Belwin, Inc., New York.)

Here, Sir—Flow'rs, Sir; words by A. H. Lang-Ridge; music by Montague F. Phillips.

A fetching, vivacious composition. The flower vendor urges the potency of various blooms, guaranteeing that each will have a melting effect on the object of affections. A trifle, perhaps, but in good taste; this sprightly song would be excellent for a lighter interlude in a song group in English. The tempo is that of a gavotte, and the words have a gay quality, while there are poetic touches descriptive of the various flowers. Published in F (range, C to F) and G (range, D to G). (Chappell-Harms, Inc., New York.)

Three Spirituals, arranged by Hall Johnson.

These arrangements of Negro spirituals are published separately. They are truly inimitable in their simple, folkish charm, their melodic appeal and authenticity. Mr. Johnson, known both as composer and conductor of his unique chorus, has provided singable versions with piano accompaniment. Honor! Honor! deals with a baptism of children by the riverside. The song is for high voice in B flat major (range, E flat to G) and is broad and exultant with its refrain of "Honor unto de dyin' Lam'." Steal Away is so familiar that it needs no description, the medium voice version presented being in G major (range, D to E). In the same key is His Name So Sweet, which also deals with the delights of baptism. "Oh Lord, I jus' come from de fountain" is the recurring theme, which has all the fervor of a swinging campmeeting tune. Range, D to high B. These numbers are also available in choral arrangements (SSA, SATB and TTBB). (Carl Fischer, Inc., New York.)

Press Comments

(*Continued from page 25*)

became the talk of the audiences. This brilliant woman is Miss Norma Richter, a Cincinnatian, with a promise of still greater achievements in the near future." The Enquirer's critic said, after hearing her as Elsa in Lohengrin: "Surely there must be a 'place in the sun' for her. Norma Richter rose to even greater heights as Elsa than in her previous rôles. The wonder grows each time we hear her that one singer could have so much to offer."

Miss Richter has also been appearing in New York. The New York World-Telegram commended her: "As Aida, Norma Richter exhibited great care of tone production, phrasing and enunciation of text. Her embodiment of the captive princess bespoke a careful and earnest study of the rôle. Both Miss Richter and Pasquale Ferraro were especially effective in the Nile Scene." The New York Evening Journal: "Aida was put on at the Hippodrome last night with a new Aida—Norma Richter. Miss Richter again disclosed good vocal material, especially in the upper register, and a careful study of the rôle." The same paper, of her performance in Andrea Chénier: "Miss Richter as the heroine of the piece scored the best record she has yet made with the company, and won a personal ovation with her third act solo."

The New York Sun, of her appearance in Il Trovatore: "Norma Richter displayed a voice of promising quality and laudable skill in the use of it as Leonora. In addition she is an attractive figure on the stage and had the dramatic requirements of her part well in hand."

Austria Presents Beethoven Score to Toscanini

VIENNA.—Arturo Toscanini has received from Chancellor Kurt Schuschnigg a first edition copy of Beethoven's opera Fidelio, with the composer's own corrections. The presentation, which took place on November 1, was in recognition of the conductor's services to music in Austria. R. P.

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CAPELLA CLASSICA DE MALLORCA,

Juan M. Tomas, director, at the Chopin Festival, of 1934, held at Valdemosa (Majorca) outside the monastery cells occupied by the composer and Georges Sand in 1838-39. Standing in front of the piano keyboard are Father Tomas (left) and Alfred Cortot, French pianist.

HARRISON CHRISTIAN,

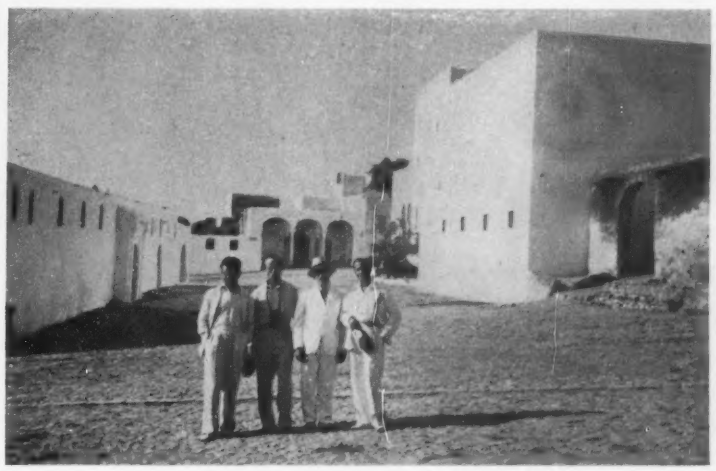
baritone, will give a New York recital at Town Hall on November 25. His program includes a group of early numbers, songs of Moussorgsky, Tschaikowsky and Glière, and of Frank Bridge, Sidney Homer, Herbert Hughes and William Hammond, as well as Negro spirituals. This is Mr. Christian's first recital in New York for several years.

HULDA LASHANSKA,

soprano, will be soloist with the Detroit Symphony Orchestra on December 20.

HELEN LANIER,

soprano, will appear in joint recital with Hazel Griggs, pianist, at Steinway Hall, New York, on November 10, in a concert of music planned for young folks. Illustrative verse and explanations accompany the music. (Photo by Alman & Co.)



THE BUDAPEST STRING QUARTET

at Tangiers on their way to the Dutch East Indies, where the ensemble is now appearing. The middle of this month they go back to Europe to play in Holland, France and Scandinavia; in the latter countries they will play, besides other programs, the entire cycle of the Beethoven quartets in five concerts. They arrive in the United States in February, and remain here until about April 15, when they leave for Australia, where they are booked for eighty concerts in six months.

VLADIMIR GOLSCHMANN,

conductor of the St. Louis Symphony Orchestra, on a summer holiday at Cap d'Antibes. The St. Louis orchestra enters the 1934-35 season with more subscribers than previously.

FRASER GANGE,

baritone, has resumed teaching for the season at Peabody Conservatory in Baltimore, at the Westchester Conservatory, White Plains, N. Y., and at his New York studio. Mr. Gange recently concluded his third year as a member of the Juilliard Summer School faculty. His class there included many teachers from various states.

JULIA PETERS,

soprano, gave her second New York recital of the season on November 6 in Town Hall.

SYLVIA GRAZZINI and RALPH SGRO,

coloratura soprano and baritone, will give a joint recital on November 21 at the Barbizon-Plaza Concert Hall, New York.

((See Inside Front Cover for Additional News Pictures)

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Photo by Maurice Seymour, Chicago

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